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# METHOD OF SINGING

WRITTEN BY

JULIUS STOCKHAUSEN

TRANSLATED INTO ENGLISH BY

SOPHIE LÖWE.



LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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## DEDICATION.

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To thy memory, dear mother, my first teacher in the art of singing, I dedicate this work. It was the magic of thy voice that first awoke in me, when still a child, a feeling for beauty of tone, for a clear and expressive pronunciation, for a sympathetic delivery. Even now I seem to hear the angelic voice which taught me—then scarce three years old—the song of the beggar-child, “C’est la petite mendicante qui vous demande un peu de pain.” Never wearied of hearing it, I repeated again and again “encore,” till I could sing it myself. Even now in spirit I hear those persuasive lips utter the strains of the great Handel, the lovely Haydn, and the divine Mozart. On thy absolutely pure tone my ear was trained, on thy voice my voice was formed. Let him who cannot believe how deep and lasting the impression of such a voice and example may be on a child’s mind listen to the verdict of the celebrated J. B. Cramer. At a concert rehearsal in London (as my father used often to tell us with pride) my mother was singing Mozart’s Recitative and Rondo, “Ch’ io mi scordi di te,” with orchestra and pianoforte obbligato. Cramer, then already advanced in years, was at the piano; towards the end of the performance he was so overcome by the delivery of the singer that he fell upon his knees and continued to play his part in that posture. “These are sounds from above, sounds worthy of adoration,” he said, when my mother had finished.

Margarethe Schmuck, daughter of a notary in Gebweiler, Alsace, was born on March 29, 1803. She received her musical training from Catruffo, an Italian singing master, in Paris. When the question of her first appearance in public arose, the young singer showed great nervousness. Her master tried to give her courage, and added by way of a last but powerful argument: “Madame, vous n’avez aucune raison d’avoir peur. Quand vous êtes venue au monde, le bon Dieu vous a donné un coup de pied et vous a dit, ‘allez chanter, mon enfant.’” Indeed her voice was so pure and sympathetic that it did not seem to belong to a mortal being. After a short but brilliant career as a concert-singer in England, my mother retired from public life in 1842. She died at Colmar in 1877, the musical papers scarcely noticing the death of the modest artiste. Who will blame her son if he considers it his duty to preserve from oblivion this pearl of Alsace?

JULIUS STOCKHAUSEN.

Frankfort-on-Main, 1884.

B. M. X

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## INTRODUCTION.

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It is not my intention to write a method of singing in the ordinary sense of the words. Many well-known ones exist already, but what I have attempted—and I beg that this work may be looked upon as an attempt only—is to explain, and sometimes to illustrate by short examples, the simple laws of sound and their bearing upon the technique of singing. I shall show that the elements of speech themselves form the first exercises for the ear of the singer; that they explain the origin, attack, and quality of sound as well as the register; that the vowels themselves are the framers of beautiful tones; further, that it is only by the study of all the vowels—not, as many think, of one vowel alone—that a pure, beautiful, and expressive tone can be acquired; and, lastly, that a voice must be trained and rendered flexible in a moderate compass before attempting to develop the full power of which it is capable.

The three fundamental laws of acoustics, with their bearing upon the pitch, the power, and the quality of sound, are the foundation of my researches. They show that a note must be true, that it may be loud or soft, and that its quality is determined by the method of its production. The three principal parts of the vocal apparatus are in intimate connection with these laws, and are the means by which they are carried out. The larynx, directed by the ear, produces the tension necessary for the intonation; the lungs, according to the quantity of air they expire, give more or less amplitude to the vibrations—that is, more or less power to the tone; the cavity of articulation changes the forms of the vibrations in the larynx by the position of the lips, the tongue, or the soft palate—in other words, by the formation of vowels. As material for exercises I have selected the six different kinds of vocalisation, and have endeavoured to show how the lungs, the larynx, and the articulating cavity work together, and how the technique in the art of singing depends on the proper treatment of these three parts of the vocal apparatus. If I succeed in clearing up these three points, the *tenuto*, *portamento*, *legato*, *aspirato*, *staccato*, and *martellato*—in short, the whole technique of singing—will be brought under fixed laws. I shall then feel fully recompensed for my trouble.

### SENSE OF PITCH. APPLICATION OF THE THREE CHIEF ACOUSTIC LAWS IN THE TEACHING OF SINGING.

Nature has endowed very few singers with a sense of absolute pitch—that is, the power of naming any note when heard. Whether the sense of relative pitch can ever be trained to become absolute, I do not know. I myself have never succeeded in acquiring it, notwithstanding all my efforts. But I know from long experience that a sense of relative pitch (taking intervals from a given note) can be cultivated, and that the ear can be trained to correct intonation, as well as in power and quality of tone. This is of the utmost importance for singers; their object is to produce clearly and beautifully on any vowel notes of different pitch, register, and quality with varied degrees of force, and to give to every feeling its right expression. First of all the power of imitation must be awakened, and attention must be paid to the



manner of production rather than to that which is produced. For this a sense of absolute pitch is not required. I have had pupils who, notwithstanding absolute accuracy of ear for production and quality of tone, proved themselves most unsatisfactory in delivery; others, on the contrary, who acquired a knowledge of intervals with the greatest difficulty and yet succeeded well in the other respect. There are celebrated composers who do not possess an ear for absolute pitch. I call to mind Meyerbeer, for instance, who always carried a tuning fork to test the pitch of what he heard.

The singer must be allowed sufficient time for his training. Formerly, when he not only had to cultivate his voice, but also to acquire a general musical education, by learning to play some instrument, and studying harmony and composition, ten years were considered necessary to complete his training in the art of singing. Nowadays much less is expected. A singer with a powerful voice need hardly have acquired a tolerably good pronunciation, and studied half-a-dozen parts, before he can obtain an engagement. At present, therefore, the possessor of a good voice rarely devotes even three years to his musical education; and while his colleagues, the instrumentalists, study for seven, eight, or even ten years, the singer will endeavour to appear before the public in as many months. This is very dangerous to the art of singing. The pupil must be allowed sufficient time to train his voice and learn to sing properly. At least four or five years are required to teach him to sing in tune, to give the necessary flexibility to his organs of speech, his larynx and his lungs, to enable him to attack his notes with certainty, to unite and accentuate his syllables, and to gain an animated and rhythmical delivery.

The fact that an experienced teacher is now able to train a voice more rapidly than formerly is due to the discovery of certain laws.

By the aid of the Laryngoscope many of the problems relating to the production of sound can now be explained, and fixed rules for the training of young voices laid down, in place of the old empirical methods. Hints with regard to the compass of the first exercises, which seem to me very important, may be obtained from the same sources.

We thus learn that a voice rarely possesses more than six notes with vibrations sufficiently powerful to cause distinct wavy lines on the Phonautograph. The cultivation of the voice must, therefore, at first be confined to the compass of a hexachord in the medium or natural voice,\* and on the basis of the five elementary vowels. The knowledge of the three fundamental laws of sound is indispensable to clearness in teaching. They are:—

- I. The *rate* of vibrations decides the pitch.
- II. The *amplitude* of vibrations decides the power.
- III. The *form* of vibrations decides the quality or timbre (*Klangfarbe*).

These three laws describe the chief characteristics of tone, which are purity, force or elasticity, and quality or *timbre* (formation of vowels). The tone *must* be pure (in tune); it *may* be loud or soft, and in its origin the quality *is* already decided; for the voice gives forth a vowel sound as soon as one begins to speak or sing. The purity of the tone may be described as *absolute*, a necessity; the power as *relative*, a possibility; and the quality as *inherent*, a reality.

The application of these three fundamental laws falls to the three principal parts of our vocal apparatus.

I. The larynx, with its cartilages, ligaments, and muscles (principally the *crico-thyreoideus*, or ring-shield muscle) regulates, guided by the ear, the narrowings of the vocal chink (*glottis*) necessary for attaining the pitch of the voice.

II. In the application of the second law the chief factors are the lungs, the muscles of the chest, and the diaphragm, which produce large or small vibrations of the vocal chords, according to the degree


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\* "*Voce piena e natura'e*," as Giulio Caccini calls it, in his "*Nuove Musiche*," 1601.

of power in expiration. Thanks to the fibres (*faisceaux*) of the shield pyramid muscle (*musculus thyreo-arytenoideus*), which are in contact laterally at several points with the vocal chink, the corresponding power of resistance is produced in the vocal chords. They resist the air coming from below,\* either with their whole width or with a portion thereof, according as this has met with a previous obstruction in the lower part of the *glottis*, such as is produced by a consonant (compare in chest notes *Pa* and *A*—as in “father”); or in a less degree, such as is produced by sounding the soft consonant *b*, for which only part of the lips is required (compare *ba* and *a* in medium voice). To these longitudinal and latitudinal tensions, as modern physiologists call them, we owe also the origin of registers.†

III. The requirements of the third law are carried out in the articulating cavity. The tongue, the lips, the soft palate, and the epiglottis form by their different positions the vowels and the quality of tone. The hard palate and the teeth must be recognised as the fixed boundaries.‡

In the application of these laws the pupil learns to distinguish, classify, and make proper use of the three principal parts of our apparatus—the lungs, the larynx, and the cavity of articulation. If, for instance, he sings a note too sharp or too flat, he will not after what has been said appeal to the muscles of the chest or diaphragm, nor in order to correct the note sing louder, or alter the movements of the mouth or the quality of the vowel, a mistake so often made by beginners. He has now learnt that it is the work of the vocal chords directed by the ear to create the necessary tensions. If a pupil has to sing two different qualities of vowels on one note—say, for instance, *ae* (Eng., *ea* in pear), and immediately after in the same breath the closed vowel *e* (Eng., *a*), he will not disturb the muscles of the larynx, nor will he try to make the vowels distinct from each other by interrupting the tone, but he will just allow the tongue slightly to rise. Later on he will know when he studies the six different kinds of vocalisation how to make the right use of every part of the vocal apparatus.

The first law of acoustics has to do with purity of tone, tension of the muscles and their control (that is, technique in general), sustaining the voice, carrying and uniting the tones, execution of ornaments, and exercises. The second law we designate as dynamic—computation of power, shading (in French, *nuances*)—each modification of tone, whether it be stronger or weaker, must be dependent on the well-regulated activity of the lungs. We know that we cannot execute any *crescendo* or *diminuendo*, no *messa di voce* , no *appoggiatura*, no accentuation, without this measure of power. The third law concerns quality or *timbre*. The second and third laws we unite in the one word, “expression.”

The varied qualities of each tone, of each vowel, are dependent on the form of vibrations, and can then only express our feelings when force and quality of tone are in harmony with our inward emotions. The beauty of tone is therefore in intimate connection with the laws of acoustics. The means by which these laws are carried out—the lungs, the larynx, and the cavity of articulation—can only, according to what has been said before, display their functions in conjunction with each other. Sometimes one, sometimes the other is more active. The singer must learn always to keep his attention fixed on the part of the vocal apparatus which has to be brought into play.

\* Ch. Battaille: “Nouvelles recherches sur la phonation.” (Paris: E. Choudens.)

† Vide P. Grützner: “Handbuch der Physiologie,” Part II.

‡ We need not here mention the upper harmonics, as they are inherent in the vowels—that is, they form part of their nature, and, as a rule, escape our observation in singing. At a certain distance only does one sometimes hear in powerful, clear, tenor voices the upper octave. For instance, instead of the real pitch,  $C^1$  becomes  $C^2$ . Let anyone wishing to get an idea of the complicated nature of the human voice sing the different vowels into a piano with the pedal down. The reverberation will reproduce accurately the quality of tone, and some of the upper and lower partials will also be heard. The formation of the vowel U (oo) when whistled produces such a low partial on the  $f^3$  that Donders, for instance, indicates  $f^1$  and Helmholtz the  $f$  below as the characteristic tone of this vowel (“Lehre der Tonempfindung,” § 177, 4th edition). In order to convince oneself that  $e^2$  or  $f^3$  mark the right pitch of the characteristic tone for the vowel U when whispered, whistle with lowered larynx  $b^1$  or  $c^2$  (the lowest tone of the whistle of man), and then sing the same tone immediately after on the same vowel. The unison will then be easily recognised. It appears that our whistle has about the same compass as a piccolo in the orchestra. The lowest note is  $d^2$ . We cannot, either in whispering or whistling, reach down to  $f^1$ .

Finally, let me ask how is it possible that the knowledge of these laws should not simplify and promote the study of singing, if the teacher only possesses the necessary intelligence, and the pupil a sufficiently musical ear?

E. Seiler, in his "Altes und Neues über die Ausbildung des Gesangorgans" (Leipzig: Leopold Voss), one of the best works on the art of singing, says: "A beautiful tone, this first and most important basis of the art of singing, can alone in its highest perfection serve as interpreter of the varied feelings which find their expression in song. The sense of beauty of tone must, like all appreciation of beauty in art, be acquired and educated. It is difficult to define what is meant by such a tone; it must first of all be free from all unpleasant quality, it should be essentially noble, pure, and full of expression." Perhaps I shall succeed in showing my readers how to acquire this.

Opinions are divided as to the treatment of young voices. Many teachers incline to the *virtuoso* method, and allow their pupils to practise the most difficult exercises on the vowel A (*ah*) before they are even able to form six notes on the different vowels. Others, on the contrary, have only the power of tone in view, and do not teach their pupils how to execute any turns or rapid scales. I look upon the *virtuoso* method only as a means to an end, and profess my allegiance to the school which makes formation of tone precede technique, and which would never sacrifice beauty of tone to mere execution.

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## THE TWELVE PARAGRAPHS.

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SINCE the science of acoustics explained the fundamental laws relating to pitch, power, and quality of sound, and proved that each vowel has its characteristic tone, even when uttered in a whisper (*vox clandestina*), and philologists showed what part is taken by the larynx and the organs of speech in the formation of consonants, it became a question for teachers of singing whether the solution of the difficulties attending the production of the voice might not be found in the nature of the elements of speech. Even the word "vowel" (derived from *vox*, the voice) indicates that the attack and emission of voice practised in speaking from earliest childhood are very much the same as in singing. The question is how consonants influence the attack and vowels the power of sounds. Do they not cause the vocal chords to stretch in various degrees, so as sometimes to vibrate through their whole thickness, and sometimes only with their thin edges? Do we not even in the act of speaking produce different registers in the vocal organ? Does not the register alter according as we sing loud or soft, or form open or closed vowel sounds? Do not the elements of speech themselves throw light on the mysterious processes connected with the larynx, the registers, the quality of tone?

I am fully convinced that the following is the explanation:—

### I.

The elements of speech (which in German consist of fifteen vowels and twenty-two consonants)\* form the whole material for the attack and emission of voice, in speaking and singing, and on them are grounded the first practical exercises in hearing and pronunciation. The following rule should be remembered: the greater the activity in the cavity of articulation (the mouth and upper throat), the less there is in the larynx, and *vice versa*. Compare, for instance, the primary vowels A I U (Eng., *ah, e, oo*) with the primary consonants K T P.

Consonants are produced when two organs of speech touch each other, and cause an obstruction in the cavity of articulation, which is suddenly removed by the forcible expulsion of air from the lungs.

When, on the contrary, the mouth and upper pharynx remain quite free from all obstruction, and the out-rushing air is sufficiently concentrated by the meeting of the vocal chords, vowels are produced. We

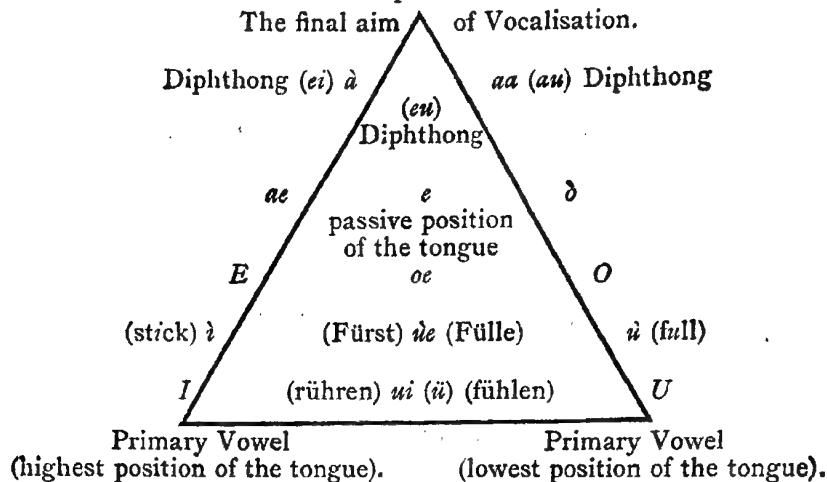
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\* Three consonants are borrowed from the English and French languages—j, th, and w; two are faulty—the guttural r and l.

distinguish primary, elementary and intermediate, open and closed vowels, and hard, soft, and vocal consonants. See the following table:—

### THE SINGERS' ALPHABET.

The *A* is the middle position of the tongue and  
The final aim of Vocalisation.



It has been thought advisable to leave the vowels used for examples and exercises in this work exactly as they were in the original. The English pupil should therefore master the following key.

### KEY TO THE VOWEL SOUNDS USED IN THIS WORK.

The five elementary vowels are always printed in capitals—

German vowels and words containing the same.		English words containing the approximate vowel sounds.
ä	(Occurs only in diphthongs—Wein, mein, &c.)	fat, hat, cab, &c.
A	Ball, Fall.	Does not occur in English. (Italian—Ballo, padre, Italia
aa	Saal, fahl	father, charm, calm
æ (ä)	{ Thräne, Schwäne (long)	pair, pear, hare
(French è, ê)	{ Wetter, besser (short)	weather, better
E	Sehne, Seele, dehnen	same, pain, lane
e	Rose, Erde, Löffel, Götter (mute final e)	1. a in collar, sugar 2. e in err, verb 3. i in fir, stir 4. o in love, dove 5. u in up, purse
î	Lippe, mit, ich	fill, dip, lip
I	Liebe, ihn	feel, heal, deep
ò	Wonne, Sorgen	hop, morning
O	Oben, toben, loben	hope, old
û (ue)	Fürst, Hülle }	Do not occur in English
ü (ui)*	Mühle, fühlen }	
ō (œ)	Schön, tönen	Does not occur in English
ù	Mund, Schlund	pull, foot
U	Uhr, nur	pool, food

\* ü is produced by the combined mechanisms of U and I; ö by the combination of O and E.



The diphthongs are: *ei* = *ài*, *au* = *aan*, *eu* = *eü*. They are produced by a combination of the *A* group with the primary vowels *I* and *U*, and of the natural vowel *e* (Eng., *u* in *up*) with the intermediate vowel *ü*. The French nasals are: *an*, *in*, *on*, *un*.

## CONSONANTS.

<i>j</i> vocal (Eng., <i>Y</i> )	<i>j</i> (Fr.) vocal	<i>w</i> (Eng.) vocal
<i>r</i> guttural	<i>sch</i> (and <i>sh</i> ) mute	<i>v</i> (Fr. & Eng.) vocal
<i>l</i> guttural	<i>s</i> vocal (Eng., <i>Z</i> )	<i>m</i> vocal
(only at the end of a word) <i>ng</i> vocal	<i>ss</i> mute	<i>b</i> sonant
<i>g</i> sonant	<i>r</i> vocal	<i>f</i> mute
at the end { <i>ch</i> <sup>1</sup> (ich) } mute	<i>l</i> vocal	<i>P</i> mute (primary consonant)
{ <i>ch</i> <sup>2</sup> (auch) }	<i>n</i> vocal	
{ <i>ch</i> <sup>3</sup> (ach) }	<i>d</i> sonant	
<i>h</i> mute	<i>th</i> vocal (thou)	
<i>K</i> mute (primary consonant)	<i>th</i> mute (thunder)	
	<i>T</i> mute (primary consonant)	

(Eleven mute, three sonant, and thirteen vocal.)

A break between two words by the duplication of a consonant must be avoided in singing—*e.g.*, and deep, at tea, und doch, are pronounced with one attack, the duration of the consonant being prolonged; so also in the case of the vocal consonants—*e.g.*, sol la, im Meer, on nothing. If the consonants are different, the first is sometimes lost—*e.g.*, und tief, and thou, it drives, and thieves.

Most pupils find it difficult to pronounce the Italian combinations of *gn* and *gl*. The first should be pronounced like *ny*, the latter like *ly*: *sogno* = *sonyo*, *soglio* = *so lyo*.

The elements of speech first teach the beginner to distinguish "noise" and "sound" (tone). If he examines the consonants more closely, he will find that *K T P* are hard and soundless, or "mute," consonants. In producing these the larynx, without the aid of which no "tone" can be produced, takes no part; these consonants only produce "noises."

The soft consonants *g d b* will be found to be "sonant," as in their formation the larynx is set into momentary activity.\* The really vocal consonants are *m n ng*, in the formation of which the vocal chords are put into vibration, and produce sounds of definite pitch; they are therefore called "vocals" or "semi-vowels," the vowels themselves being the only vehicles and framers of tone, without which a vocal tone cannot be produced. Notes hummed (on the consonant *m*), which are sometimes used as an accompaniment, are an illustration in proof of the above facts.

The soft consonants show clearly the distinction between "noise" and "tone." In them the first traces of voice are found, and by them its production can be explained. The compression of the lips for the letter *b* produces a little obstruction in the cavity of articulation, and at the same time a contraction in the larynx (the vocal chink), which causes the voice sound. These obstructions in the cavity of articulation, and this contraction of the vocal chink, are the means by which the air expelled from the lungs is set into vibrations. If these vibrations are irregular, "noise" is produced; if regular, "tone" of a definite pitch.

On comparing the three species of consonants, *K T P—g d b—ng n m*, it will be found that in their formation a different degree of force closely corresponds to the difference in their character. Thus, in pronouncing *m* or *b* the lips have to resist the expelled air in a lesser degree than in pronouncing *P*.

The gradation of force which a person here notices in speaking can be made use of in the study of

\* *E.g.*, the semi-vowels *m* and *n* can be changed into the soft *b* and *d* by a cold in the head; *my* changes into *by*, *no* into *do*.

the registers in singing. The mechanism of the voice registers is very like the obstructions in the articulating cavity, and especially those caused by the lips in the formation of consonants. Like the lips of the mouth, the "lips" of the glottis (*lèvres de la glotte*) resist the swelling column of air in a less or greater degree. These varying degrees of force correspond to what we generally call "registers" in singing.

The pupil can now distinguish hard, soft, and vocal consonants, hissing and grating sounds, open and close, elementary and intermediate vowels, and the diphthongs; he can compare the attack of the different elements of speech and recognise its influence on the formation of sound. He will know that in singing the syllable *mi*, for instance, he will sing upon the vocal *m*, but that for *fa* he begins the syllable with a consonant which has "noise" but not "tone"; he will know that vowel and consonant are inseparable in singing as in speaking, that the attack with a consonant is "mediate," or not instantaneously vocal, and with a vowel is "immediate."

An exact analysis of the vowels produces three times the vowels *A E I O U* in the following gradation, which results from the position of the tongue and from the action of the epiglottis: à *A aa*; æ. (ā) *E oe (ō)*; e (natural vowel) *O ò*; ì *I ui (ü)*; ù *U ù*. Nine of these vowels are open, six closed; they all are, according to Ed. Sievers, derived from *I* and *U*. The most perfect vowel for vocalisation is the medium *A*.\*

## II.

The fifteen vowels must first of all be practised in a whisper, so as to attune, as it were, the cavity of articulation to their different characteristics: the twenty-two consonants should be learned after the phonetic method. Notwithstanding the various obstructions in the articulation cavity, and the reflex actions which modify the forms of vibration, the vocal chords must for vocalisation be kept under firm control. In order to examine the characteristics of the vowels it is necessary to sing them, the voice being, as it were, the microscope of the singer and the singing master. Only in long and sustained notes can we learn to distinguish open and closed vowels.

Compare, therefore, in singing, *full* and *fool*, *fill* and *feel*, *hop* and *hope*, *met* and *mate*, &c.

We hereby learn to classify closed and open vowels according to the space in the cavity of the mouth, and not according to the contractions in the larynx.

This often leads to grave mistakes. Some count *ò* and *æ* among the closed vowels, because in their formation the contact of the vocal chords is closer than in the formation of *O* and *E* (Eng., *a*); these are then classed among the open vowels because the vocal chink is a little less closed. This is misleading.

The study of all the vowel forms is indispensable for beauty of tone. The one-sided method of practising on the open *A* (*ah*) only is insufficient, because the voice also requires for its perfect development a careful husbanding of the breath, and a peculiar position of the larynx, and free play of the tongue and lower jaw, which cannot be acquired by practising only on *A*, the so-called pattern vowel. On the contrary, with most beginners this exercise draws up the larynx, and finally produces an ugly throaty quality of voice. The primary vowel *U* (Eng., *oo*) necessitates a lower position of the larynx, which is favourable to voice

\* The teacher of singing must supply the omission of the schoolmaster, and train the pupil's ear and organs of speech by the study of the elements of language, thus enabling him at the outset to pronounce correctly the syllables *ut, re, mi, fa, sol, la*, the original text of the hexachord. The consonants must first be practised after the phonetic method—that is, without vowel sounds; e.g., *K T P*, and not *Ka, Tee, Pee*; the vowels with the *vox clandestina*—that is, in a whisper. They must only be sung loud when the shape of the mouth required for each vowel is recognised and fixed.

It will be found that when whispered the vowel *U* will produce about  $e^3$ ,  $ue = a^3$ ,  $I = e^4$ , as its characteristic note, the vowel *A* =  $a^3$  or  $\phi^3$ . The *uo* ( $a^3$ ) forms in the male articulating cavity a portative diapason; with females the same vowel produces about  $e^4$ . These measurements are, of course, only valid for long vowels.

One should also compare the registers in whistling to convince oneself that nature has given even this modest instrument optional notes common to two registers, as it has to the voice. Compare the *u* and *ue* register of this our natural piccolo flute. These are valuable hints for the blending of registers.

## (9)

production; and again by the high position which the tongue takes in the formation of *I* (Eng., *e*), the epiglottis is protected from the pressure of the root of the tongue. Experience also teaches that, with the help of the open vowels *A à aa ae e ò ù ü ï*,\* a weak voice can be strengthened; and by the closed ones, *E œ O U ä I*, a hard voice can acquire mellowness and roundness. These are immeasurable advantages.

### III.

The vowel attack is produced by the lips of the glottis being closed, and then a moderate explosion or expulsion of air taking place through the vocal chink. It must be distinct and decided, but free from harshness. The degree of firmness depends on the expression intended.† By the study of the elements of speech we not only lay the basis for distinct pronunciation and good quality of tone, but we also learn to distinguish the "mediate" consonant attack and the immediate vowel attack. In the same way that the out-rushing air meeting an obstruction in the cavity of the mouth produces a consonant, so the breath escaping through the narrowed aperture in the vocal chink produces a vowel sound. Compare, for instance, *pa* and *a*, *ba* and *a*, *ma* and *a*, while imitating with the vowel attack the relaxation of the tensions on the lips. It will then be found that, in order to sing with expression, the vowel attack has to be quite as varied as the consonant attack. The latter being visible serves to explain the former, which is invisible.

"For the production of speech sound three agents are always required:—

"I. An escaping current of air, whose varying force and duration is regulated by the muscles governing the breath.

"II. An obstruction of this current which produces sound, and varies according to its place, degree, duration, and energy. The energy of the obstruction depends on that of the expiration, and does not therefore require further consideration.

"III. A resonance cavity which gives the sound produced by the co-operation of I. and II. its special quality."‡

### IV.

The position of the mouth depends in general on the required expression of the face; the stereotyped smile of the old Italians is, therefore, to be considered as a thing of the past. The mobility of the jaw is of much greater importance than this antiquated rule, as the proper position of the tongue and correct vocalisation often depend on it.

The following is worthy of notice—

We can, contrary to the natural method, produce *O U, ö and ü* with the corners of the mouth drawn back; *I* and *E* with the lips pushed forward; from this we conclude that the epiglottis plays an important part in the formation of vowels. Otherwise it would be impossible to produce these vowels equally distinctly with a cheerful or sad expression of the face.

### V.

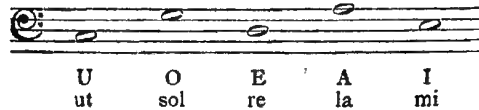
In order to produce a free and well developed tone of a telling quality, as well as to acquire a correct and distinct pronunciation, one should at first practise with a moderate expenditure of breath; that is, with

\* German vowels.—*Trans.*

† Garcia's "Shock of the Glottis" (*spiritus lenis*) can only be described as a kind of attack. The celebrated Maestro himself writes:—"L'énergie de l'attaque sera proportionnée au degré de force que l'on veut communiquer au son" ("Nouveau Traité Sommaire," p. 60). Experience teaches that the shock of the glottis, unaccompanied by a lowering of the larynx, is never favourable to the attack. It makes the notes poor and thin, and in the middle register often throaty and non-resonant.

‡ Ed. Sievers: "Phonetik." (Leipzig: Breitkopf and Härtel.)

*mezza voce*; and by degrees more voice may be used. In the first exercises the syllables of the solfeggio will be of more use than vowels alone; as, when the organs of voice and speech act together, the voice of the beginner issues with greater ease and purity. This will at once be realised if the following notes be sung first on the five elementary vowels *U O E A I* and then on *ut sol re la mi* :—



or if the following cadence be sung on *A* and afterwards with the syllables :—



One should, therefore, sol-fa first and only vocalise when the emission of voice has become quite unimpeded by the use of the syllables.\* The vowel attacks will, after a short time, have neither throaty nor nasal quality.

## VI.

The first exercises must be easily within the compass of the voice. Our modern scale is too extended and too difficult for the first steps in the art of singing. Few beginners have eight notes of equal power in their voice. The hexachord of the middle ages, *ut re mi fa sol la*, "the home of the voice," as Fr. Chrysander calls it, is quite extensive enough for developing voice and technique, and has the advantage that it does not include the tritone (the augmented fourth), which is too complicated for the beginner.

## VII.

The best accompaniment for the voice in the progress of training is a second, or a second and third voice, not an instrument like a piano, the notes of which are tuned in intervals that are only approximately correct. In practising with the piano neither pupil nor teacher can hear the singing quite distinctly. The louder the accompaniment is, the more difficult it is to judge of the purity of intonation. The first exercises should be sung without any accompaniment. Learn first to distinguish the three tetrachords which the hexachord contains: tone, tone, semitone; tone, semitone, tone; semitone, tone, tone,† thus :—



A tuning fork, a violin, or a note struck on the piano are sufficient to indicate the first sound, or to test the purity of intonation. The pupil should then make himself acquainted with the difference between tones and semitones.

\* One degree of power will be found in every voice in which the tone can be emitted pure and free; this will be ascertained by holding back the breath—that is, moderating the amplitude of the vibrations—and, if necessary, by having recourse to the extremest *pianissimo*. The throaty quality can, it is true, be combated by practising on the nasal consonants *m n ng*; and the nasal quality can be cured by raising the soft palate on the open vowels *æ (è) e* and *ò*, but piano sol-fa-ing is the best exercise for acquiring an unimpeded tone.

† The tetrachord of the Greeks was the third of these: semitone, tone, tone. We shall always use the expression for a succession of four diatonic sounds. The pupil will make the acquaintance of the augmented and diminished tetrachord in the solfeggi, and more particularly in the exercises for minor scales: but our object here is to train the voice and to lay the basis of a safe technique, which is best led up to by using the simplest intervals.

( 11 )

VIII.

The speaking level, that is the natural position of the larynx, is not good for artistic singing; it produces, especially in the middle register, thin and poor notes.

The high or low position of the tongue, the lip modifications, the shortening or elongation of the cavity of articulation, and the great resulting variety of vibrations, giving corresponding shades of vowel tone, require a lower and quieter position of the larynx in singing than in speaking. It should, therefore, be put in the right position before beginning to sing. The singer must not confound the position of the larynx, and the firm tension of the vocal chords, with the veiling or covering of the tone by means of the epiglottis (see Paragraph XI.).

IX.

For the repose of the larynx, diaphragm and rib breathing is indispensable.

Clavicular breathing (which raises the collar bone) draws the larynx rapidly down and lets it rise with equal suddenness when the voice is emitted. The restless state in which the larynx is thus kept is fatal to the development of the voice and to technique in general. Diaphragm breathing is sufficient for the quick or half breath (*mezzo respiro*), but for the full breath (*respiro pieno*) rib-breathing is indispensable. Breathing through the nose is very favourable to the repose of the larynx, and it furthers, at the same time, the activity of the diaphragm. The respiration must be noiseless, except, perhaps, occasionally to express great emotion.

X.

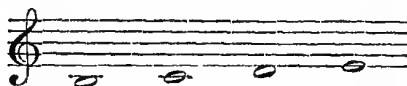
A succession of vocal sounds produced by the same mechanism is called register.

The human voice has three kinds of registers, called chest-voice, falsetto or middle-voice, and head-voice. I quite agree with Ch. Battaille,\* who proves that for the chest-voice the whole width of the vocal cords is required, for the falsetto only two-thirds.†

Male voices use two registers only, the chest and falsetto. Quite exceptionally tenors may use head-voice.‡

Generally female voices use three registers, the only exception being very high sopranos, which sometimes use only falsetto and head-voice, and not the chest-register.

The principal register of female voices is the falsetto, of male voices the chest-register. The notes common to all are  $B C^1 D^1 E^1$ .



The same notes are common to two registers in every voice; as will be seen by the following table for the compass and registers of the various voices.

\* "Nouvelles recherches sur la phonation." (Paris, 1861.)

† It is much to be regretted that in physiological works, as a rule, only chest and head-voice are spoken of. The register between these two (for this reason, perhaps, called sometimes the middle register) is surely the most important for the development of the voice; but until now it has not been sufficiently examined by physiologists. I do not venture to express an opinion about the origin of the head-voice, which both Battaille and Garcia regard as a continuation of the falsetto, as even the physiologists and laryngoscopists cannot agree as to its mechanism; but experience shows daily that it is different to that of the falsetto. Whether it is due to the vibration of the thin edges of the true vocal chords only, or whether the false chords help in any way, or whether finally, as some think (see Grützner, 2nd part of Dr. L. Hermann's "Handbuch der Physiologie,"), it is produced by nodes of vibration, in a way similar to the flageolet tones of the violin, I do not know. But I know, from long experience, that this register is quite indispensable for all female voices, and that the lowest notes of the head-register  $a^1 g^1 f^1 e^1$ , like those of the falsetto  $e^1 d^1 c^1 b$ , sound very weak, but that an octave higher both can acquire great power by contracting the vocal chink and using more breath. Our mouth-whistle also has similar notes—for instance,  $f^4 g^4 a^4 B^4$ . It seems therefore that they depend on the density of the breath, as in the formation of the before-mentioned lip-sounds  $P b m$ .

‡ Male choruses whose first tenors sing with head-voice are badly trained. The effect often resembles a child's or woman's voice, if a tenor has not learned to sing the high notes in falsetto.



GENERAL TABLE OF THE FOUR CHIEF KINDS OF VOICES AND THE NOTES COMMON TO ALL.

The notes in common may be  $B^b C D E^b$ ,  $B C D E$ , or  $C D E F$ ; it quite depends on the nature of the four voices. The extent of the registers is not the same in every voice, there are exceptions.

MEZZO-SOPRANO. SOPRANO.

CONTRALTO. HIGH ALTO.

2nd TENOR. 1st TENOR.

BASS. BARITONE. B. C.

N.B.—The  $c^1$  forms in the two extreme voices the last note for the full, unveiled notes.

TABLE OF REGISTERS.

HIGH SOPRANO.

Chest voice. Head voice. Falsetto.

MEZZO-SOPRANO.

Chest voice. Head voice. Falsetto.

ALTO.

Chest voice of the high Alto. Head voice. Chest voice of the Contralto. Falsetto of both Alto voices.

TENOR.

Falsetto of high Tenor. Chest voice of high Tenor. Chest voice.

BASS. BARITONE.

Falsetto. Chest voice.

The notes  $F^1 F^{*1} G^1$  belong more to the Baritone than to the Bass. The Counter-Bass Register (Garcia: "Régistre de Contrebasse") reaches down to the  $F$  of the octave, below the great octave.

## XI.

The registers naturally overlap each other. The two chief registers of every voice have many notes in common, which can easily be equalised with a fixed position of the larynx.

The blending of the chest and falsetto register can be achieved in ascending by using the sombre quality, in descending by using a clear quality of tone. In this instance the working of the epiglottis is unmistakable. For the deep vowels, *O oe U ü*, it seems to cover the larynx like a damper. It acts almost like the hand of a player of the French horn when he produces closed notes.\*

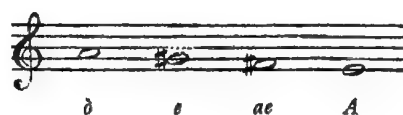
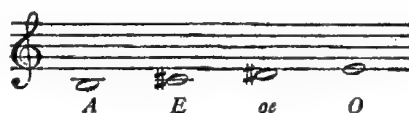
## XII.

The perfect evenness of the registers on a single tone produces the *mesa di voce*.† This consists in the art of sustaining a note in one breath with a varying degree of power, and without altering the pitch. The note is first produced *piano*, then *mezzo forte* and *forte*, and then decreases gradually to *pianissimo*. As a rule, the *mesa di voce* can only be executed with the help of two registers, especially in the middle of the voice. Beyond  $f^2$  the head register suffices for high soprani, below  $b$ , for bass voices, the chest register. We learn to equalise the registers by means of the *mesa di voce* in the same way in which we learnt to form sounding soft and hard consonants on the lips—for instance, *m b P*. Just as the lips contract more tightly for *b* than for *m*, for *P* than for *b*, and by increasing in thickness get more power to resist the rush of air, so do the vocal chords increase their resistance when the column of air increases, by passing gradually from a membranous to a thicker tension. This is the only means by which a sustained note, especially in the middle of the voice, can be sung with a varying degree of power without losing its purity or tiring the voice.‡

## INFLUENCE OF VOWELS ON THE DIFFERENT REGISTERS.

Experience teaches us that closed vowels—for instance, *E oe O U* and *I*—suit the weaker register; open ones, like *A à aa æ e ò ì ü ù*, the stronger. When a note in the middle register of the voice—say *mi*, for instance—is forcibly produced first on the closed vowel *U*, then on the high-closed vowel *I* (Eng., *E*), and then on the medium *A*, it will be found that *U* will produce the least sound, *I* a little more, and *A* the most. *U*, by causing a membranoid tension of the vocal chords, suits the softer falsetto register; *I* strengthens it; and *A*, by increasing the bulk of the vibrating part, produces the desired chest voice. These three vowels, therefore, sung one after the other in one breath, and without interruption, will

\* Sing the tetrachord mentioned before on *A E oe O*, and then on the open *A* alone. It will be found that the notes  $d^{\sharp 1}$  and  $e^1$  get the covered tone required for the transition into the following register more easily on the closed vowels than on the open *A*, and therefore they assimilate better with the  $f^{\sharp}$ . One might say that the singer was singing *con sordini*. In descending one should vocalise on the clear vowel's, in order to give the falsetto more power; for instance:—



† The pupil must not confound this expression with a *mezza voce*, which means to sing "with half the voice." The former is generally marked thus  $\text{—} \text{—} \text{—}$ , the latter is always written in full.

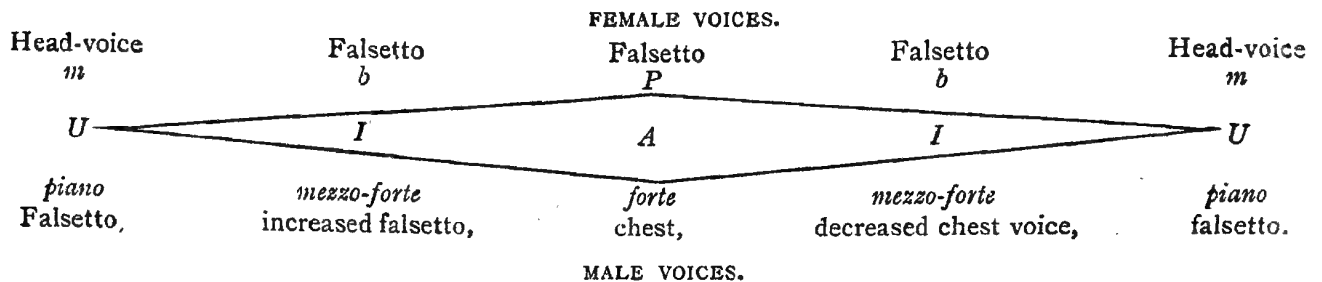
‡ In order to explain and establish the truth of this theory, compare the sound of  $d^2$  played on the *A* string of the violin, and the same note played on the thicker *D* string; or  $g^1$  played alternately on the *D* and *G* strings. The thicker string produces, by being artificially shortened, the same number of vibrations as the thinner string; that is, the tone is quite as true, although of a different quality.

produce the first, or *crescendo*, half of a natural *messia di voce*. In order to complete it one need only use the same vowels in reversed order, thus—

U I A A I U

If a beginner finds much difficulty in increasing a note, these vowels will help him to manage it. The same gradation of force will take place which we found occurring on the lips in producing the consonants *m b P*.

The *messia di voce* can therefore be represented with consonants and vowels in the following manner :—



The vowel groups—

O oe A A oe O    ü oe e e oe ü  
I E ae ae E I    U O A A O U &c.

also illustrate the varying degree of tension produced in the larynx, with the increasing or decreasing activity of the organs of speech.

In order to acquire the whole *messia di voce*, the beginner should first practise only the second half of it, and beginning with the *mezzo-forte* he should, with the natural decrease of breath, arrive at the *pianissimo*. The energy of resistance will depend on that of the expiration.

1.  
mf pp

When he has reached the *piano* (in No. 2 below) he should return to the *forte* in one breath.

2.  
 \*

As a third preparatory exercise he should practise the first half of the *messia di voce*, breaking off suddenly at the *forte*.

3.  
 \*

In this manner the whole exercise, as described above, will be very much facilitated.

4.  
 \*

\* See this kind of *messia di voce* in Beethoven's "Missa Solemnis" on the word "Amen" (score page 66, last bar). Study also the last note *F*<sup>1</sup> in the three verses Nos. 5, 7, 9 in Gluck's "Orpheus," or the *F*<sup>1</sup> in the contralto air, "Ah! now is my Saviour gone" (from Bach's "Passion Music"), which forms the pedal point on which the harmonies in the orchestra are constructed. Two registers must be employed, as by remaining in the falsetto register the right expression could not be produced, nor would the breath probably suffice. The *messia di voce* should be practised in the manner described above, and in the compass of a hexachord.



Higher altos sing an octave higher than the bass; that is, from *c*<sup>1</sup>.

## CHAPTER I.

### ATTACK AND EMISSION OF THE VOICE (*SOLFEGGIO*)—SUSTAINING THE VOICE (*TENUTA DI VOCE*) AND *MESSA DI VOCE*.

THE old Italian and German masters, whose schools produced such excellent singers of both sexes, show by their writings that their first endeavour was to teach their pupils how to form a beautiful tone and to render their voices flexible and of a telling quality. There was no question of exercises in a large compass, nor of developing a powerful tone on one vowel, as is now the fashion. In the elementary instruction—that is to say, in the *solfeccio*\*—our ancestors began by teaching how to establish and sustain the voice. They next proceeded to exercises in a small compass, such as are provided by ornaments (*appoggiaturas*, turns, mordents, &c.), and then let their pupils practise on the five elementary vowels and without accompaniment. We have to proceed in the same way if we wish our pupils to acquire not only a powerful, but also a beautiful and expressive tone, a flexible voice, and good pronunciation.

The laws for the management of the voice always remain the same; it is only necessary to know them and to observe them conscientiously. In Agricola's translation of Tosi ("Anleitung zur Singkunst," Berlin, 1757), one of the most important works on the art of singing, after the "remarks for the use of singing masters," the *appoggiatura* follows as second heading, and the trill as third.

In "Musica moderna prattica," 1653 (by Andreas Herbst, of Nürnberg, conductor in Frankfurt, M.), we find by way of first exercises the *appoggiatura*. On page 5 Herbst gives the following example in a hexachord (a series of six sounds) on the five elementary vowels. (Formerly the attack was always accomplished with an *appoggiatura*, now we use it only as a means of expression, or as an ornament):—



This preparatory note was then called *accentus* or *intonatio*. We professors are well acquainted with this sort of attack, but only in the more extended intervals. How many pupils sing at their entrance examination—



One often hears even our *prima donnas*, on the stage and in concert rooms, sing as follows—




---

\* *Solfeggio* means exercises in which the notes are called by their several names—Ut (Do), Re, Mi, Fa, Sol, La, Si (English Sol-fa-ing).

The Italians call this kind of attack *cercar la nota*—to feel for the note. This must be combated from the commencement, by a careful and precise pronunciation of the consonants, and a decided attack of the vowels. In the following example, however, the *appoggiatura* from below is very expressive :—



Giulio Caccini, singer and composer, one of the first to introduce solo singing in the early part of the seventeenth century, subjects the "feeling for the note" to a severe criticism. He writes in the "Nuove Musiche" (1601): "Some attack the note by first sounding the lower third, others attack it firmly and allow it to swell gradually. This style is recognised as the best. As regards the first, one cannot lay it down as a universal rule, for it seldom suits the harmony—even where it might be used it has become commonplace through the fault of the singers, who, instead of merely indicating it, generally remain on the lower third. Far from being graceful, it, on the contrary, hurts the ear." Caccini then quotes a third kind of attack. He calls this *Esclamazione*. It consists in striking the note vigorously, and then allowing it to decrease rapidly. The *esclamazione* is, as it were, the second half of the *messa di voce* (swelling and diminishing of the voice upon a sustained note). It is easier for the pupil to execute than the entire *messa di voce*, for he is able, after having just taken breath, to attack the note powerfully, and then to allow the breath to subside naturally, causing the power to diminish of itself; for the whole *messa di voce* he must, on the contrary, laboriously hold back his breath. Therefore I divide this exercise, and let my pupils practise at first only half of it, the *esclamazione*. The combined *crescere e scemare della voce* will always remain the basis of voice culture, and at the same time the highest attainment in the modulation of the voice. The teachers of the old Italian and German school were never tired of insisting that their pupils should acquire absolute correctness of intonation and elasticity of tone, both in *piano* and *forte* passages. That this art could only be acquired by two different kinds of mechanism of the vocal muscles, especially on the transition notes, every teacher felt, and therefore tried to teach by example.

Nothing was then known of the laryngoscope, and but little of the anatomy of the larynx. But Caccini and his contemporaries knew that open vowels have more sound than closed ones and therefore favour the stronger register. They were also well acquainted with the action of the primary vowels. The above-named author, in his "Nuove Musiche," says, "that *I* (ee) is a favourable vowel for tenors, and *U* (oo) for sopranos." That was sufficient. The deepest vowel gave high voices more roundness, and the highest gave the tenor voices brilliancy in their upper notes. Contraltos and basses were little required for solo singing.

By singing on a sequence of the primary vowels to *A* (ah), the vowel *par excellence*, a natural *messa di voce* was produced on the transition notes, as was seen in the introduction. This fact the singing masters used as the basis of their theories for voice culture. The object was to equalise this natural swelled note, and to execute on one vowel a pure and telling *piano*, *crescendo*, *forte*, and *diminuendo*; to invent a safe gymnastic exercise for the vocal chords in which great care was at the same time to be bestowed on the beauty of tone. Many will therefore be surprised that Garcia, in his "Nouveau traité sommaire," does not describe the sustained notes before page 60,† instead of commencing his treatise with them. It is still more surprising

\* If in the word "friends" the *E*<sup>1</sup> were to be attacked without the preparatory note, and therefore immediately followed the hiss of the consonant *F*, it would produce a less sonorous note than with the *a* as *accentus*. In this latter case the *E*<sup>1</sup> does not suffer from the interruption caused by the preparation of the consonant. The *accentus* is therefore not only a means of expression, but extremely favourable to the attack of high notes, as will easily be perceived.

† Page 44 in the English translation.



that he does not make his theory of the lowered position of the larynx the basis of voice culture and technique in general, and the *conditio sine quâ non* for rhythmical *coloratura*.

Was the great Maestro afraid that by a moderately low position of the larynx voices would not acquire the flexibility necessary for the execution of Rossini's fine works? It almost seems so to me, when I reflect that in France everybody is trained for some specialty, and that the different branches of an art are quite separated from one another, and especially when I examine his own and his father's variations for airs of the old and modern Italian school. But let this be: Garcia's explanation is to be considered the basis of voice culture, and we will quote his own words. In the English translation (published by Messrs. Hutchings and Romer) we find the following:—

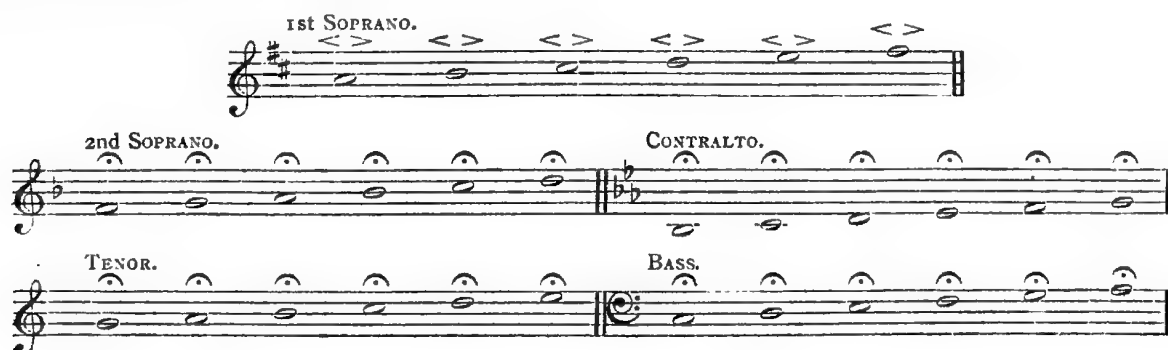
"Great difficulty is evinced in *drawing the tones in two registers at once*, which occurs for females and tenors in this extent—



"The pupil must commence the note *piano* in *falsetto*, and in the *sombre* quality. As has been seen, this process fixes the larynx and contracts the pharynx. Afterwards, without varying the position, and consequently the quality, he must pass to the register of the chest, by fixing the larynx more and more, in order to prevent it making the abrupt motion which produces the hiccough at the moment of the separation of the two registers. Once entered upon the register of the chest, he must raise the larynx and dilate the pharynx in order to clear the quality, so that towards the middle of the duration of the note it has acquired its whole brilliancy and power. In order to extinguish the sound, the pupil must practise the reverse—that is to say, that, before passing to the register of the falsetto, *when the voice is diminished*, he must *deaden the sound from the chest*, still fixing the larynx below and contracting the pharynx, in order to support it and avoid the jerk on the change of the register. He must then proceed slowly from the register of the chest to the falsetto, after which the pharynx should be rendered supple and the sound ended. I deduce this rule from the physiological fact that the larynx, being lowered by the *sombre* quality, can produce the two registers without displacing itself. Besides, the displacing brings on the hiccough, which so disagreeably separates one from the other."

A fixed and moderately low position of the larynx is necessary for single notes as well as for scales and runs, and even beauty of tone and clearness of execution are equally dependent on it.

On page 46 follows a scale from  $d^1$  to  $g^{\sharp 2}$  to be practised in sustained notes. The pupil must practise these according to the principle of registers crossing each other, as was shown in the table of registers, but first in the medium of his voice—that is, on those notes which belong to two registers easy to equalise. He will find that the fixed position of the larynx suffices to unite two mechanisms on one note. Experience fully proves what Garcia explains physiologically. The extensive compass of the exercise, however, must be avoided, as it might prove dangerous to young voices:—



Besides the *messa di voce* and *esclamazione*, a simpler kind of tone production must be pointed out as indispensable. It is the well known *tenuta di voce*, sustained notes of equal and medium power. This is the chief condition of musical phrases for a perfect delivery. The old rule, that each note even of moderate duration had to be enlivened by a *messa di voce*, does not apply to our animated modern music. On the contrary, by sustaining the voice quietly and evenly the effect of accentuations, *esclamazione*, and other dynamic signatures is heightened. Compare, for instance, Beethoven's "Adelaide" with a *messa di voce* on each note of the *Larghetto* and without it.

The pupil must first attack the note according to the nature of the consonant, which may be hard or soft or sonant, &c., or according to the character of the vowel, but, as Andreas Herbst expresses it, "on the right note," and I may add with precision and fixed larynx. This is the only means by which to equalise the effect of the vowels on the vocal chords and that of the cavity of articulation on the phonator. The notes are to be called by their several names first, and to be practised on long and short vowels as well.

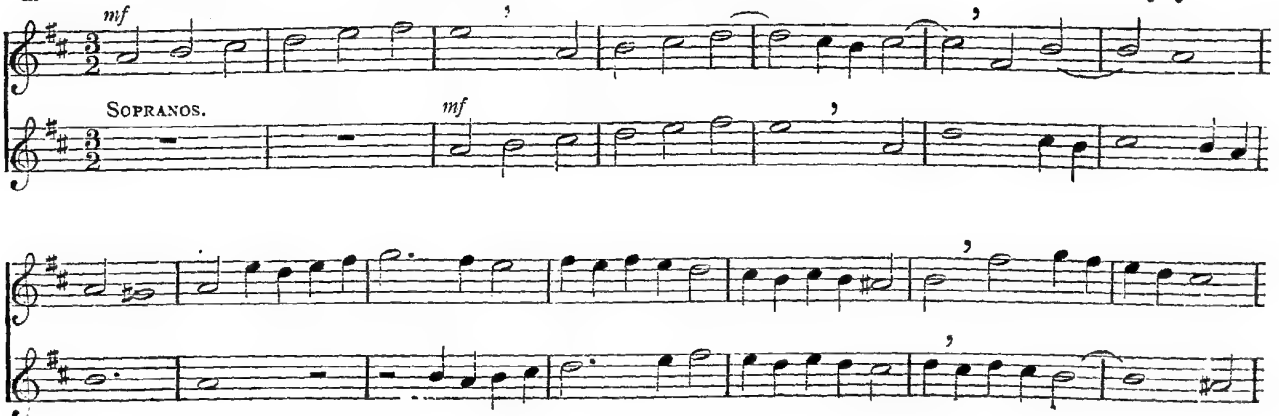
The exercises in most methods of singing are written in C major and in the compass of an octave. This is, however, too tiring for young voices and presents certain musical difficulties. The first exercises can hardly be too simple for beginners, whose sole talent sometimes consists in the power of imitation. It is well known that in the middle ages the semitone was always called *mi-fa* in the solfeggio. This, of course, occurs only once in the scale of six notes, which is a great advantage for master and pupil, as the difference between major and minor seconds proves often such a difficulty to beginners that one might here quote the words used for false relation: "Mi contra fa est diabolus in musica." The hexachord is also the contrapuntal theme *par excellence*, and, therefore, valuable for exercises for two or more voices. The following is an example from Palestrina's "Missa supra, ut re mi fa sol la" :—



#### EXERCISES A CANONE IN UNISON.

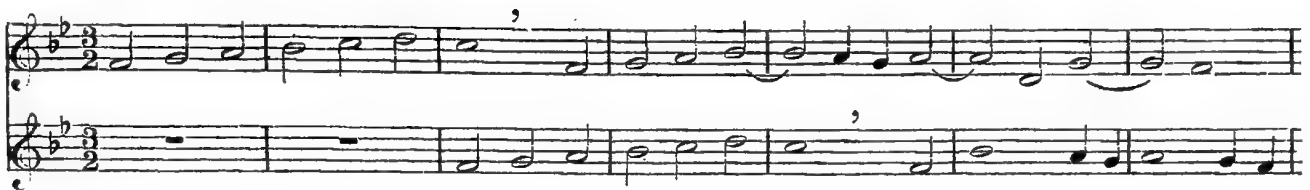
1. *Moderato.*

J. J. Fux.



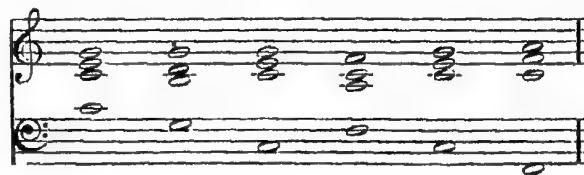


2



The short scale of six sounds can be harmonised by the common chords of the first, fourth, and fifth degree. The intervals are very simple, and remain the same in any position and key. This will facilitate the first studies for beginners.

The first, third, and fifth chords are formed on the tonic, the second on the dominant (or fifth degree), the fourth and sixth on the subdominant (or fourth degree) :—



The old practice of calling the notes by their names (sol-fa), a great help in singing intervals, ought to be re-introduced into our schools. The following, for instance, will make a much clearer and stronger impression on the beginner's ear by being sol-faed than by being vocalised :—



The vowel, which is only a sound, acquires a meaning when combined with a consonant. In the same way, sol-faing explains the interval to a beginner. When the singer practises on his mysterious hidden instrument, the syllables *do re mi fa sol la si* form, as it were, little levers which help to bring out the sound, like the keys of the piano and organ, or the valves in wind instruments. The obstruction which the air experiences in the articulating cavity seems to increase the tension and to favour the contraction of the glottis, which is required for the formation of sound.\*

The variety in the formation of the elements of speech, by momentarily relieving the vocal chords of the constant expulsion of air, form short moments of rest for the voice. The emission of consonants acts on the vocal chords almost like blinking does on the eye. The following passage is, therefore, easy to sol-fa, if only the pupil can name the notes fluently. If, however, he endeavours to sing such passages on one vowel, and in proper time, he will be sure to execute them indistinctly. With the syllables they will appear correctly; separated and yet united, they will resemble a string of beads. Every passage must therefore be sol-faed first, and only vocalised when the muscles of the larynx, guided by the ear, can execute the necessary tensions correctly. The example is from Bach's five-part motett "Jesu, meine Freude":—



It is needless to add that sol-faing also forms the basis of a good pronunciation, and of sustained singing in general, if the teacher takes care that each vowel is distinctly articulated, and that the consonants *d r m f s l* are correctly employed, according to their length and character.

The habit of pronouncing well in sol-faing transfers itself, later on, to the words of the text. Technically it is much the same thing whether the following melody is practised with the names of the notes or with the words, but the former is easier, and therefore slow vocalises sol-faed are better for beginners than songs, which distract their attention from the actual tone production.

Example :—



Songs with difficult words should at first be sol-faed.



\* Perhaps some day physiology will explain how consonants and vowels, two apparently heterogeneous elements, unite so perfectly for the emission of sound.

It also seems much more logical, in default of good exercises, to sol-fa beautiful songs and airs, instead of adapting words to inferior vocalises as has been done of late.

It is a notable fact that the Italians, who pronounce and accentuate their language most distinctly, and articulate single and double consonants rapidly and clearly, make the best singers. Those who have heard Luigi Lablache, the greatest singer of modern times, will agree with me that the combination of word and tone in such perfection can only be achieved by those who, from their youth upwards, have learnt to pronounce vowels and consonants distinctly and beautifully by means of the solfeggio.

The elementary vowels *A E I O U* are in the following always printed in large characters, the modified vowels *e oe ùe ue (ui)* in small. The accent ` indicates the open vowels. Physiologists and philologists mark them with the number <sup>2</sup>; *o*<sup>1</sup>, for instance, is the closed, *o*<sup>2</sup>, the open vowel. In order to avoid the numbers, I have in the following exercises had the *o*<sup>1</sup> printed large, *o*<sup>2</sup> with an accent, *O* ò. The vowel *A* has three forms, as have all the other elementary vowels; *à A aa; æ (ä) E oe; ì I ui (ü); e O ò; ù U ù.* As the mute final *e* is sufficiently well known, I merely give the *e*, not *oe*.

### ATTACK AND SUSTAINING OF THE VOICE.

#### 1.

1st SOPRANO.

La . . . . . si . . . . . do . . . . . re . . . . . mi . . . . . fa . . . . .

fa . . . . . mi . . . . . re . . . . . do . . . . . si . . . . . la . . . . .

TENOR.

Sol . . . . . la . . . . . si . . . . . do . . . . . re . . . . . mi . . . . .

mi . . . . . re . . . . . do . . . . . si . . . . . la . . . . . sol . . . . .

2nd SOPRANO.

Fa . . . . . sol . . . . . la . . . . . si . . . . . do . . . . . re . . . . .

re . . . . . do . . . . . si . . . . . la . . . . . sol . . . . . fa . . . . .

CONTRALTO.

Si . . . . . do . . . . . re . . . . . mi . . . . . fa . . . . . sol . . . . .

sol . . . . . fa . . . . . mi . . . . . re . . . . . do . . . . . si . . . . .

6.

U ..... O ..... oe ..... E ..... I ..... ue .....  
 I ..... ue ..... U ..... O ..... oe ..... E .....  
 U ..... O ..... oe ..... E ..... I ..... ue .....  
 I ..... ue ..... U ..... O ..... oe ..... E .....

7.

A (à) .. E (è) ... I (i) ... O (ò) ... U (ù) .. A ....  
 A .... E (è) ... I (i) ... O (ò) ... U (ù) .. A ....  
 A (à) ... E (è) ... I (i) ... O (ò) ... U (ù) .. A ....  
 A (à) ... E (è) ... I (i) ... O (ò) ... U (ù) ... A (à)...

As the syllables of the solfeggio contain the five elementary vowels, A E I O U, they can be practised in a musical example, such as the vocal Fugue in two parts by J. J. Fux.

8. *Moderato.*  
SOPRANO.

ALTO. Cadence in the fifth.  
 Cadence in the third. Final Cadence.

TENOR.

BASS.

Cadence in the fifth.

Cadence in the third.

Final Cadence.

Compare open and closed vowels in one breath, in one register, and with an equal degree of power. In changing the vowel quality, which produces slight alterations in the cavity of articulation, do not interrupt the sound.

9.

ae ... E    e ... oe    ò ... O    ù ... U    ùe ... ue    ì ... I

E ... ae    oe ... e    O ... ò    U ... ù    ue ... ùe    I ... ì

ù ... U    ùe ... ue    ì ... I    ae ... E    e ... oe    ò ... O

ù ... U    ùe ... ue    ì ... I    ae ... E    e ... oe    ò ... O

## CLOSED VOWELS.

When an *A* occurs, prevent the larynx from rising, which would produce a meagre note. Carefully observe the action of the articulating cavity. With regard to the pitch the action of the larynx remains the same for each bar. The lungs should act regularly and quietly.

10.

OAE OAE OAE OAE EAO EAO EAO EAO IAU IAU IAU IAU

UAI UAI UAI UAI AIU AIU IUA IUA UIA UIA UEA EAO

OAE OAE OAE OAE EAO EAO EAO EAO IAU IAU IAU IAU

UAI UAI UAI UAI AIU AIU IUA IUA UIA UIA OEA EAO



11.

E oe O U ue I   oe O U ue I E   O U ue I E oe   U ue I E oe O   ue I E oe O U   I E oe O U ue   A

E I ue oe O U   I ue oe O U E   ue oe O U E I   oe O U E I ue   O U E I ue oe   U E I ue oe O   A

E oe O U ue I   (simili.) oe O U ue I E   O U ue I E oe   U ue I E oe O   ue I E oe O U   I E oe O U ue   A

E I ue oe O U   I ue oe O U E   ue oe O U E I   oe O U E I ue   O U E I ue oe   U E I ue oe O   A

Compare A with the long and short vowels—

A E,   A oe,   A O,   A U,   A ue,   A I A  
A ae,   A e,   A ò,   A ù,   A ùe,   A ì A

The pupil should from the commencement make himself acquainted with the diphthongs *ei* (ài), *eu* (eù), *au* (aau). In changing from one vowel to another great care must be taken to prevent any alteration in the tension of the vocal chords, which would otherwise produce a change of registers.

(ei) á . . ì.   (eu) e . . àc.   (au) aa . . ù.

In a diphthong the first vowel, on which vocalisation always takes place, should be long, the second quite short. In order to make the organs of pronunciation independent of the vocal organs, the following should be practised in the same way as the previous examples. The alterations in the position of the mouth required for the production of the different vowels should interfere as little as possible with the tensions in the larynx. The vocal chink should be firmly closed.

12.

(simili.)

E A oe A O A UA ue A I A A E A oe A O A U A ue A I

(simili.)

E A oe A O A U A ue A I A A E A oe A O A U A ue A I

## DIPHTHONGS IN FOURTHS AND WITH PORTAMENTO.

13.

à . . . ì      e . . . ù      aa . . . ù      à . . . ì      e . . . ù      aa . . . ù

à . . . ì      e . . . ù      aa . . . ù      à . . . ì      e . . . ù      aa . . . ù

The movements of the tongue and lips should be carefully distinguished, according to the table of vowels. The vowels *oe*, *ue*, *O*,—*U* should be practised also with the corners of the mouth drawn back. The upper teeth will touch the lower lip, instead of the lips being pushed forward as usual.

Closed vowels. Take breath for each bar—

14.

E oe    oe O    U ue    ue I    E oe    oe O    U ue    ue I    E oe    oe O    U ue    ue I

Open vowels—

ae e    e ò    ò ùe    ù ì    ae e    e ò    ò ùe    ù ì    ae e    e ò    ò ùe    ù ì

Closed vowels—

E oe    oe O    U ue    ue I    E oe    oe O    U ue    ue I    E oe    oe O    U ue    ue I

Open vowels—

ae e    e ò    ò ùe    ù ì    ae e    e ò    ò ùe    ù ì    ae e    e ò    ò ùe    ù ì

A chromatic scale as vowel exercise. A new breath for each bar—

15.

ae    E    e    oe    ò    O    ù    U    ùe    ue    ì    I    A

ae    E    e    oe    ò    O    ù    U    ùe    ue    ì    I    A

Practise this also by adding the vowel *A* to each bar: *ae A*, *E A*, *e A*, &c.

16. *Slowly.* SHOCKS OF THE GLOTTIS WITH FIXED LARYNX.

E oe O U ue I A E oe O U ue I A  
oe e ò ù ùe ì A ae e ò ù ùe ì A  
E oe O U ue I A E oe O U ue I A  
oe e ò ù ùe ì A ae e ò ù ùe ì A

Alternating action of the larynx and the articulating cavity. Even expiration. Three bars in one breath. Try to give energy to the long vowels, softness to the short ones:—

17.

E oe O U ue I A ae e ò ù ùe ì A  
E oe O U ue I A ae e ò ù ùe ì A  
ae e ò ù ùe ì A E oe O U ue I A  
ae e ò ù ùe ì A E oe O U ue I A

Compare *A* with the other vowels. Try to retain on other vowels the narrowing of the vocal chink produced by the vowel *A*.

The more extended form. *Legatissimo*:—

18.

A E A oe A O A I A ùe A U A... .  
A E A oe A O A I A ùe A U A... .  
A E A oe A O A I A ùe A U A... .  
A E A oe A O A I A ùe A U A... .

19.



20.



The teacher must not omit to let the pupil practise, at the same time as the vowel exercises, the four different kinds of *messia di voce*. I give them here once more :—



In conclusion, a few examples of *messia di voce* and *esclamazione* :—



From HANDEL's Chamber Duet, No. 6 (Peters, No. 2070).



From BACH's "St. Matthew Passion," "Ah, now is my Saviour gone."



See also Handel's air "Nasce al bosco," and the sustained notes in Mozart's Concert Airs, No. 6 for soprano and No. 9 for bass; also the *f*<sup>1</sup> in the celebrated air from Don Giovanni, "Il mio tesoro intanto." Who would not here think of the long-sustained notes in Constanza's air from "Il Seraglio"?

In the following solfeggi *a due*, by J. J. Fux, the second voice is not indispensable. One part can be sung, the other played on the piano. This is one of the very best exercises for learning time and for acquiring musical self-reliance. When the pupil is sufficiently advanced to vocalise these solfeggi, the teacher must let him sing alternately on open and closed vowels.

Legato and aspirated vocalisation will be practised here at the same time. I am indebted to the late celebrated master, G. W. Teschner, for these excellent exercises.

## EXERCISES FOR SOPRANO AND CONTRALTO, OR FOR TENOR AND BASS.

1.

*A tempo ordinario.*  
SOPRANO.

ALTO.

TENOR.

BASS.

This block contains the musical notation for Exercise 1, Soprano and Alto parts. It consists of two staves for the Soprano and Alto voices. The Soprano staff is in treble clef and the Alto staff is in treble clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a single system with a repeat sign at the end.

2.

SOPRANO.

ALTO.

This block contains the musical notation for Exercise 2, Soprano and Alto parts. It consists of two staves for the Soprano and Alto voices. The Soprano staff is in treble clef and the Alto staff is in treble clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a single system with a repeat sign at the end.

The tempo remains the same for the first six exercises.

TENOR.

BASS.

This block contains the musical notation for Exercise 2, Tenor and Bass parts. It consists of two staves for the Tenor and Bass voices. The Tenor staff is in treble clef and the Bass staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a single system with a repeat sign at the end.

## 3. SOPRANO.

ALTO.

Musical score for exercise 3, Soprano and Alto parts. The Soprano part is written on a single staff with a treble clef and a common time signature. The Alto part is written on a single staff with a treble clef and a common time signature. The key signature has one sharp (F#). The Soprano part begins with a whole rest, followed by a series of eighth and sixteenth notes. The Alto part begins with a whole rest, followed by a series of eighth and sixteenth notes. The exercise concludes with a double bar line.

## TENOR.

BASS.

Musical score for exercise 3, Tenor and Bass parts. The Tenor part is written on a single staff with a treble clef and a common time signature. The Bass part is written on a single staff with a bass clef and a common time signature. The key signature has one sharp (F#). The Tenor part begins with a whole rest, followed by a series of eighth and sixteenth notes. The Bass part begins with a whole rest, followed by a series of eighth and sixteenth notes. The exercise concludes with a double bar line.

## 4. SOPRANO.

ALTO.

Musical score for exercise 4, Soprano and Alto parts. The Soprano part is written on a single staff with a treble clef and a common time signature. The Alto part is written on a single staff with a treble clef and a common time signature. The key signature has one sharp (F#). The Soprano part begins with a whole rest, followed by a series of eighth and sixteenth notes. The Alto part begins with a whole rest, followed by a series of eighth and sixteenth notes. The exercise concludes with a double bar line.

## TENOR.

BASS.

Musical score for exercise 4, Tenor and Bass parts. The Tenor part is written on a single staff with a treble clef and a common time signature. The Bass part is written on a single staff with a bass clef and a common time signature. The key signature has one sharp (F#). The Tenor part begins with a whole rest, followed by a series of eighth and sixteenth notes. The Bass part begins with a whole rest, followed by a series of eighth and sixteenth notes. The exercise concludes with a double bar line.

5. SOPRANO.

ALTO.

TENOR.

BASS.

6. SOPRANO.

ALTO.

TENOR.

BASS.



7. *Allegretto.*

SOPRANO.



ALTO.



TENOR.



BASS.

8. *Moderato.*

SOPRANO.



ALTO.



*Moderato.*  
TENOR.

BASS.

9. *Andante.*  
TWO SOPRANOS OR TENORS.

10. *Moderato.*

11. *Con moto*

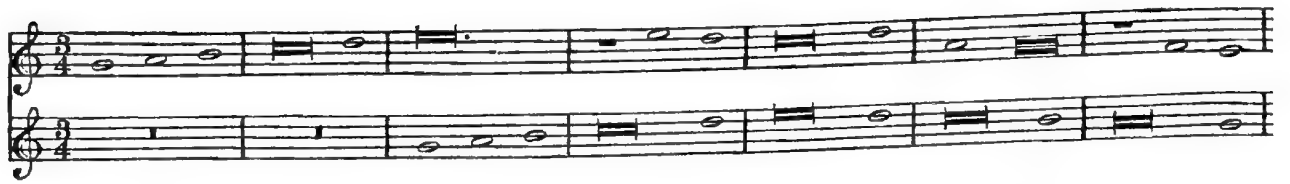
Exercise 11, 'Con moto', is written for two staves in 3/2 time. The first system consists of two staves with a treble and bass clef. The second system also consists of two staves. The third system consists of two staves, with a key signature change to one flat (B-flat) indicated by a double bar line and a new key signature. The fourth system consists of two staves. The piece concludes with a double bar line.

12. *Andante larghetto.*

Exercise 12, 'Andante larghetto', is written for two staves in 12/8 time. The first system consists of two staves with a treble and bass clef. The second system consists of two staves. The piece concludes with a double bar line.

13. *Lento*

Exercise 13, 'Lento', is written for two staves in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of two staves with a treble and bass clef. The second system consists of two staves. The piece concludes with a double bar line.



14. *Moderato.*  
1st SOPRANO.

J. J. Fox.



2nd SOPRANO.



## CHAPTER II.

### THE CARRYING OF THE VOICE (*PORTAMENTO*).

THERE is an intimate connection between the *portamento* and the art of sustaining and increasing the tone, the *messa di voce*. It is only by the *portamento* that the singer gets his breathing and voice apparatus under full control. To carry the voice from one note to another, means to let it glide in ascending through all the narrowings of the glottis, and in descending through all its expansions, so as to touch all the differences of pitch produced by these tensions before reaching the final note. This kind of execution can best be acquired by the help of the *messa di voce*, which can, as we have seen, unite two different registers on one note, provided the position of the larynx remains fixed. The *portamento* may become one of the most expressive kinds of vocalisation. But the singer must be careful not to look upon every slur in our modern music as representing a *portamento*. This must be used very sparingly, since it is as dangerous to a beautiful and natural delivery as the "feeling for the note," the "*cercar la nota*" of the Italians mentioned already. The *portamento* can be executed either with equal power or *crescendo* and *diminuendo*. I must not omit in describing this kind of vocalisation to quote the words of Tosi :—

"An equally necessary practice is the pleasant exercise of carrying the voice, without which all other diligence is useless. Those who want to perfect themselves in this must listen more to the dictates of the heart than to the laws of art."

Then follows a perfect laudation of the human heart. It deserves to be quoted here, as Tosi's work has become a rarity. Many will be grateful for this quotation. The teacher must only translate the word "heart" by "imagination," whose wings often make the heart beat more loudly, and he will surely be able to appreciate Tosi's panegyric.

In Agricola's German translation (pages 220 and 221) the passage reads as follows :—

"What a great master the heart is! Say yourselves, dearest singers, and say it out of due gratitude, that you would not have become the greatest in your art if you were not its pupils. Say that in a few lessons it has taught you the most beautiful expression, the best taste, the noblest action, and the most ingenious art. Say, even if it may sound incredible, that it mends the shortcomings of nature in softening rough voices, in improving inferior ones, and in rendering good ones perfect. Say that when the heart itself sings (*sic*) you cannot possibly dissemble, and that the truth never possesses greater persuasiveness than at that time. Make it known, finally (for I cannot teach it), that from the heart alone you have learnt a certain indescribable charm which runs softly through all the veins and finally reaches the seat of the soul."

This does actually happen when the imagination of the performer excites that of the listener, and the blood in our veins runs faster, and our hearts beat louder. But to continue:—"Although the way to touch the heart" (let us say, to excite the imagination) "is long and troublesome, and only known to a few, the difficulties which oppose us are, nevertheless, not insurmountable for him who does not tire of studying. The greatest singer in the world must go on studying quite as much to preserve his reputation as he did to gain it. In order to reach this laudable end, there is, as everyone knows, no other means but study. But this is not enough in itself, one must know from whom to learn."

The answer seems to me simple enough, learn to sing from him who can teach you a beautiful tone, and has the finest delivery.

A few musical examples will explain Tosi's words. It does indeed require mental life, feeling, and imagination to learn to judge when this expressive kind of vocalisation is to be used, and how to execute it, for composers do not always mark it, where it is capable of increasing the effect. Compare, for instance, the following bars from Mendelssohn's "Elijah," with and without *portamento* :—

*Lento.* N.B. N.B.

Though they are by Him re - deemed, though they are by Him re - deemed, Woe . . . un - - to

The *portamento* also produces great effect in the following example from the soprano air, No. 24, in the same work, if it be executed with the necessary energy :—

*Allegro maestoso.*

I, . . . . . the Lord, will strength - en thee.

Several passages must be quoted from Fiordiligi's air, in Mozart's "Cosi fan tutte" :—

*Adagio.*

Per pie - ta, . . . ben mio, per - do - na fra - quest' om - bre e que - ste  
*dolce.*  
pian - te sem - pre a - sco - so che ver - go - gna e or - ror - mi fa, che ver - go - gna,  
che ver - go - . . . gna e or - ror . . . . mi . . . fa.

*Allegretto.* MOZART. Concert Air, No. 6. (B. & H.)

Al - me bel - le, che ve - de - de - - le mie pe - ne in tal mo -  
- men - to, . . . . di - te voi, . . se quel . . tor - men - to.

*Allegro.* ROSSINI. "Guillaume Tell," No. 2 Duet.

Je . . . com - pren - drais des maux que je par - ta - ge; Ar -  
- nold ne m'a point ré - pon - du, Ar - nold ne m'a point ré - pon - du.

*Larghetto.* MOZART. Concert Air, No. 9, for Bass.

le sma - nie ed il ter - ror, . . il ter - ror . .

*Andante.* MOZART. Concert Air, No. 12, for Bass.



Finally, I quote the celebrated passage in the bass air from Haydn's "Creation"—



All these passages can only acquire their full meaning by the *portamento*. The teacher can explain how they are to be rendered, and he can also show, by his example, how to execute them; but those who do not possess the feeling, "the heart," for such passages, will only imitate mechanically, and without expression.

One of the principal rules is, that the vowel must remain the same during the whole duration of the *portamento* :—



Later on to be practised also in tenths, twelfths, and double-octaves.

Another important rule is, that the *portamento* must not degenerate into an anticipation (*Anticipatio*), for instance :—



The narrowings and extensions must be gradual and slow. The pitch of the second note must only be heard at the beginning of the third beat. Practise at first without *crescendo* or *decrescendo*, but always with fixed larynx.



## PORTAMENTI IN THE COMPASS OF A HEXACHORD.

5.

*Slowly.*

FIRM AND DECIDED ATTACKS.

A ..... E ..... I ..... O ..... U .....

A ..... E ..... I ..... O ..... U .....

*mf* A ..... E ..... I ..... O ..... U .....

A ..... E ..... I ..... O ..... U .....

6.

A ..... E ..... I ..... O ..... U .....

A ..... E ..... I ..... O ..... U ..... A

*p* A ..... E ..... I ..... O ..... U .....

A ..... E ..... I ..... O ..... U ..... A

7.

*Very slowly.*

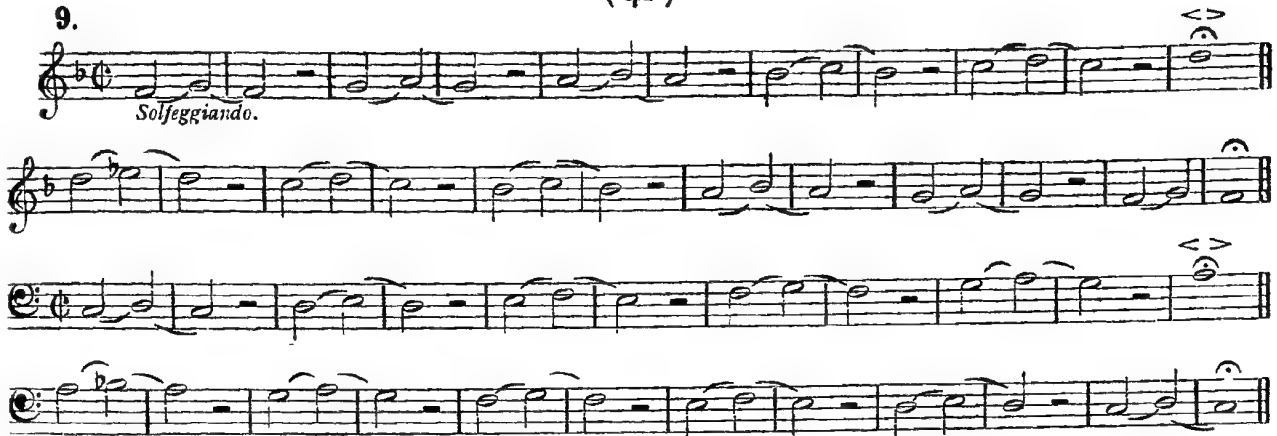
*mf* I ... E ... A ... O ... U ... I ... E ... A ... O ... U ... A

8.

E ..... O (oe) A (O) E ..... O (oe) A (O)

E ..... O (oe) A (O) E ..... O (oe) A (O)

9.



Practise sometimes on one, sometimes on two syllables—

10.

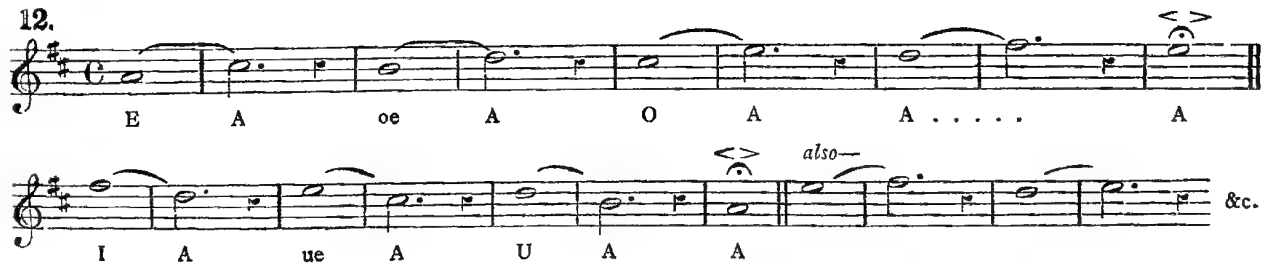
*Moderato.*

11.

*Slow.*

Compare the six closed vowels with A—

12.

13. *Slow.*

The study of the mute vowel, the final (German) *ε*,\* must be cultivated early. Most beginners form this vowel incorrectly. Some sing "Rosèn," others "Rosön" or "Rosòn," or even "Rosan," and emphasise the unaccented final syllable in a disagreeable manner. They are seldom able to produce the colourless final *ε* in its real shape. Ed. Sievers, in his "Phonetik," calls the position of the tongue in the

\* This mute vowel is of great importance to English singers, for each of the five vowels sometimes has this sound; *e.g.*, *a* in cellar, *ε* in ear; *ea* in earn, *i* in fir, *o* in oven, *u* in up.

formation of the medium A "the passive position." This expression is even more applicable for the position of the tongue in the formation of the vowel *e*. If the singer succeeds in mastering this passive position, he will avoid the pressure of the root of the tongue on the epiglottis, which, as is well known, produces the disagreeable guttural tone, especially in the vowel *A*. I know voices which sound ugly only on the so-called pattern vowel *A*.

The antidote is, to practise much on the primary vowels *I* and *U* (*EE* and *OO*, English), and also on the mute *e*.

14.



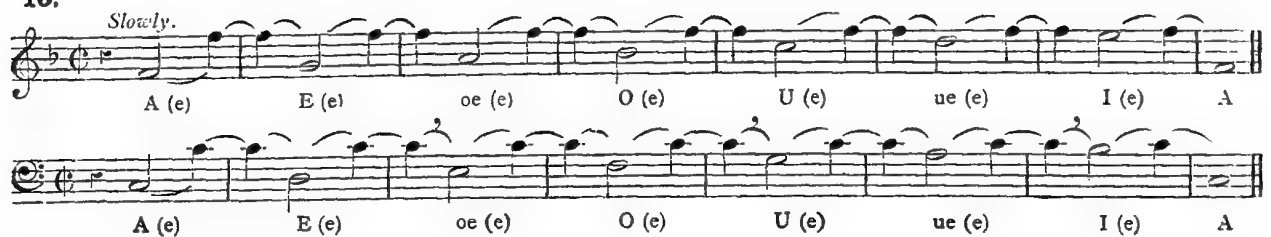
15.



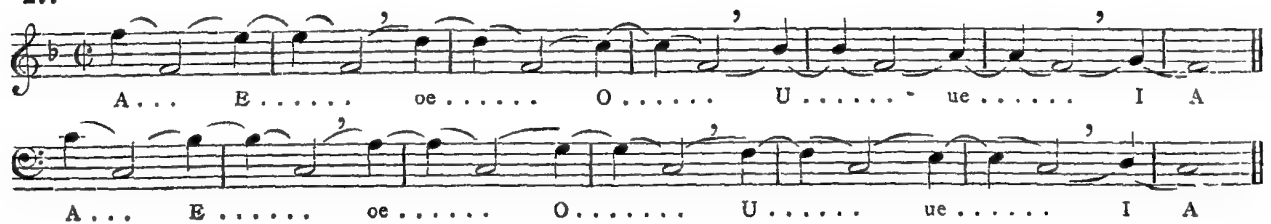
To be sol-faed, and also vocalised on the mute *e*—



16.



17.



18.

Exercise 18 consists of four staves of music, each with a series of notes and corresponding vowel sounds below them. The notes are: E, ae; oe, e; O, ó; U, ú; ue, úe; I, í; A, A. The exercise is repeated four times on four staves.

19.

*More extended.*

Exercise 19 consists of two staves of music, each with a series of notes and corresponding vowel sounds below them. The notes are: E, ae; oe, e; O, ó; U, ú; ue, úe; I, í; A, A. The exercise is repeated twice on two staves.

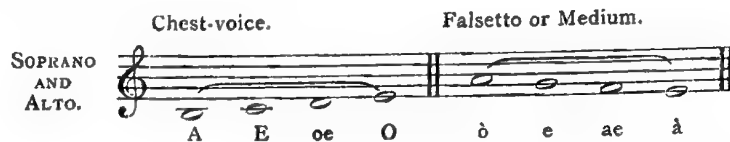
In larger intervals the question of registers has to be considered. There is all the more reason not to pass it over, as the *portamento* itself tends essentially to blend the registers (*vide* the table of registers.)

I. The register of the chest is the characteristic of the whole compass of male voices, the falsetto (or medium) that of female voices. High sopranos and tenors (contraltinos) are exceptions.

II. In all the different voices it is always easy to unite two of the three registers. Chest voice and falsetto in male, falsetto and head voice in female voices—the reason for this is that they have many notes in common. This fact, proved by experience, is not only important for the blending of two registers on one note, but also for the use of registers in diatonic and chromatic scales. But there are also notes for which both registers can be used, and which all the different kinds of voices have in common—for instance,  $B\ C^1\ C^{\sharp 1}\ D^1\ D^{\sharp 1}\ E^1$ . Bass, tenor, contralto, and soprano voices meet on these notes. They are accessible to the bass and soprano voices in the chest and falsetto register, in *piano* and *forte*, although they represent the lowest limit for the soprano and the highest for the bass voices. In contraltos and tenors they occur in the middle of their compass, and are consequently almost the same in quality. It is well known that high tenor voices sound like low contraltos, and *vice versa*. Composers, therefore, in their choral works often strengthen the contraltos with tenors, or soften the tenors with contraltos. The table of registers shows that nature has given to individual voices many more notes in common for two registers than the above-named five chromatic semitones.

Why should it, therefore, not be easy to blend the registers when soprano and tenor voices, for instance, have at least twelve semitones each for two registers in common? We, therefore, teach that the registers cross each other in a much larger degree in one voice than they do in the different kinds of voices compared to each other, but it is only with a fixed position of the larynx, and with the right use of the two chief qualities of sound, that a beautiful, well-moulded whole can be produced.

III. The blending of registers is achieved by the two chief qualities of sound, the clear and the sombre—in ascending by gradually lowering, and in descending by raising the epiglottis. The simplest way, therefore, for uniting the registers is to use the corresponding qualities of vowels; closed ones in ascending with chest voice, open ones in descending in falsetto, until the vocal apparatus, guided by the ear, can give the necessary covering to the short vowels also.



Here the aim is to produce the notes  $D^1$ ,  $E^1$ , and  $F^1$ , just as soft in chest voice as the following in the falsetto register, which requires practice, but above all a fixed position of the larynx:—



Try to produce the sombre quality in ascending also on  $A$   $ae$   $e$  and  $ò$ . The blending of the registers depends as much on the ear as on the dexterity of the epiglottis.

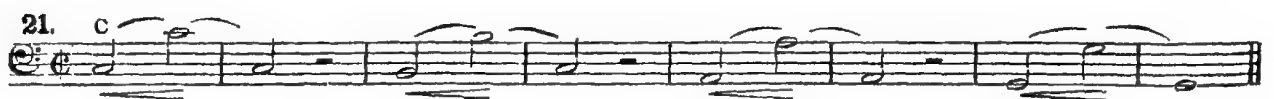
Sopranos: Portamenti alternately in one and two registers:—



"C" means chest voice, "F" falsetto, "H" head voice.

The principal rule for Portamenti, which is never to stop on the intermediate notes, facilitates, especially in larger intervals, the uniting of registers. Female voices may therefore, *in passing*, touch higher notes in chest-voice and lower ones in falsetto. The dangerous tendency of the larynx to rise to the position it takes in speaking must be carefully avoided.

#### PORTAMENTO IN TWO REGISTERS.



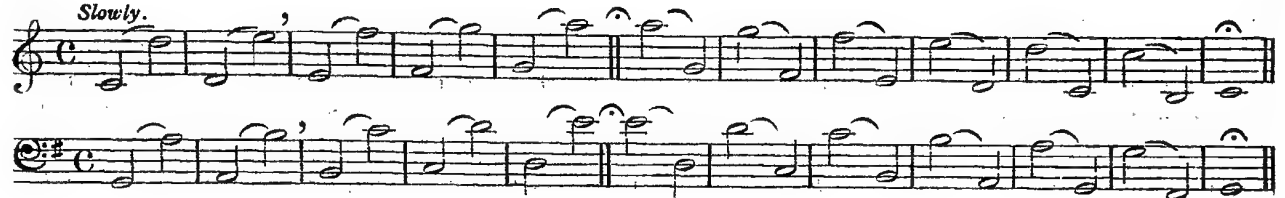
## 22. TENOR.



## 23. SOPRANO.



## 24.

*Slowly.*

## 25.



## 26.



### CHAPTER III.

#### LEGATO SINGING.—ASPIRATED VOCALISATION (*VOCALISAZIONE ASPIRATA*, OR *NOTE RADDOPPIATE*).—ORNAMENTS ("GRACE" NOTES OR PASSAGES).

THE most important and most beautiful style of vocalisation is the *legato*. It forms the basis of vocal technique, embracing, as it does, all diatonic, chromatic, and broken runs, *arpeggios* and ornaments, and must be studied both with and without words.

Triplets, groups of four notes, and all kinds of runs are much more difficult to execute evenly, when broken by syllables, than when sung on one vowel alone. See, for instance, the duet between Rosina and Figaro in Rossini's "*Barbiere*" (Peters' edition, No. 77, page 62). They require special study, and peculiar dexterity of the articulating muscles. In words like *volpe soprafinà*, the hard consonant *p* on the unaccented part of the bar can hardly be formed quickly enough. It generally destroys the distinctness of the four successive notes.

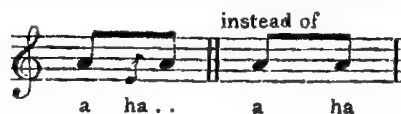
In this kind of vocalisation the object should be to produce on one vowel the sudden contractions and expansions of the vocal chord from note to note in ascending and descending sequences with increasing or decreasing power, sometimes in strict time, sometimes *ad libitum*, but always firmly and clearly. In order to achieve this, the pupil must first of all learn to control his breath, and especially to hold it back, in order not to impede by too great a gush of air the action of the ring-shield muscle (*musculus cricothyreoideus*), which in this instance plays a most important part. The lungs must work without jerking and without the aid of the diaphragm, and must at first give forth only a small quantity of air.

The greatest activity is therefore required from the larynx. It is advisable at the beginning to make use of a *decrescendo*, especially in the ascending scale. The pupil will, by this means, succeed in avoiding a "synergy," or simultaneous action of two different groups of muscles of the larynx, which might prove fatal to the voice and to a perfect delivery. Finally, be it remarked, that the vowel must keep its characteristic form through the whole duration of a passage. The *legato* style therefore requires, in runs which are to be performed on a single vowel only, a quiet action of the lungs, great activity of the muscles of the vocal chords, and a uniform position of the articulating cavity.

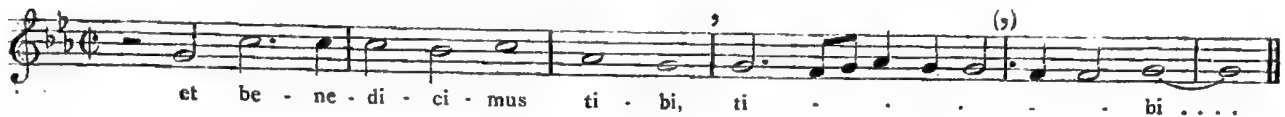
If a sustained melody is to be sung with words, the chief condition is that each note and each syllable should receive its full value. The effect of *legato* delivery is totally destroyed by detaching the notes, by unduly prolonging a consonant, or doubling it when single. As regards the pitch, the working of the larynx is exactly the same as in vocalising and *solfeggio*.

The well-known fact that for beginners the production of a note is easier with the help of the *spiritus asper* (*h*) than without, has induced many masters to prescribe this aspiration (that is, a slight escape of air between each note) even for *legato* passages, and to teach a style of vocalisation resembling *solfeggio*. Instead of practising on a vowel the pupils have to sing *ha, ha, ha, hé, hé, hé, hi, hi, hi*. This is not only ugly, but quite wrong, for it destroys all *legato*.

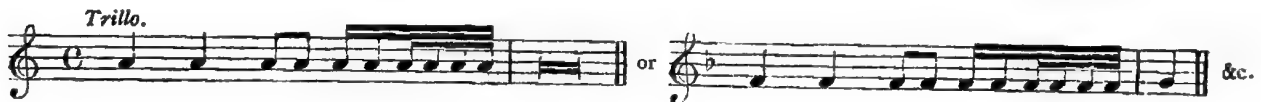
It is quite a different thing to employ the *spiritus asper* for aspirated vocalisation. In this case two notes of the same pitch have to be distinctly repeated, and this can only be achieved by an almost inaudible aspiration. Of course the intonation must not be endangered by the insertion of the aspirate in repeating the note; many allow it to fall too much, and sing as follows:—



To most of our modern singers this kind of vocalisation is unknown. They try, as a rule, to get over the difficulty by a syncopation, or by marking, or emphasizing the second note. Even modern musicians seem to ignore it, which I gather from the fact that in a new edition of old music marks for taking breath are put between repeated notes. When, for instance, in an *Adoramus* of Palestrina, in the word *tibi*  $G^1$  and  $F^1$  are twice repeated on the same syllable, this expressive kind of vocalisation must not be interrupted by taking breath.



If the singer feels short of breath, he can take a new one before the first *P*. In methods of singing of the seventeenth century, we find the repeated notes designated as a *Trillo*. G. Caccini and Herbst both write:—



This kind of vocalisation, viewed as a technical study, forms the transition from *solfeccio* to vocalisation, to a more instrumental style of singing, if I may so express myself. It is a fact, that by this aspirated vocalisation, great flexibility of the larynx, and distinctness of technique, can be most surely and quickly acquired. I therefore describe it at the same time as the *legato*, and recommend it to teachers, especially for heavy bass voices, and those whose technical studies have remained unfinished. The following example from the Recitative in Beethoven's Ninth Symphony, shows that the *note raddoppiate* occur in our modern music also:—

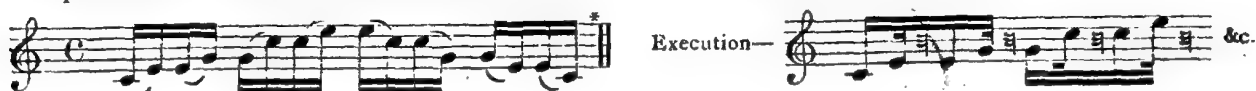


The notes marked thus *x* must be aspirated, for by this means only can they be produced with distinctness and expression. If the singer were here to syncopate the notes, instead of aspirating them, this phrase would sound heavy and doleful, instead of expressing joyous animation.

In modern methods of singing, we find the expressions *vocalizzazione aspirata* (aspirated vocalisation), or *note raddoppiate* (doubled notes). It is thus Th. Hauptner calls it ("Die Ausbildung der Stimme," p. 75), and he adds in parenthesis *martellato*. This, however, is incorrect. The *martellato* is produced by a movement of the diaphragm for each note, without discontinuing the sound; the aspirated vocalisation, on the contrary, by the expulsion of a small particle of air, the vocal chink being momentarily opened to an infinitesimal extent, so as to allow the non-sounding air to pass; in a word, by a short *h*, the well known *spiritus asper*, which forms the required attack for a new note, and necessitates a short interruption.



Th. Hauptner describes the execution of this by the expressive phrase *inaudible aspiration*, but prescribes the *spiritus lenis*, that is, a brief shock of the glottis, and gives the following example:—



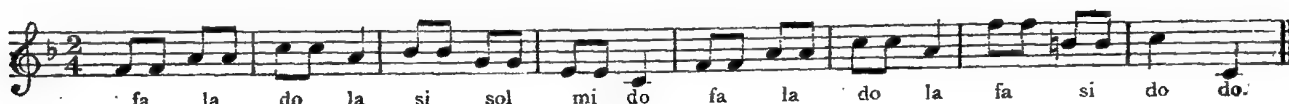
The "inaudible aspiration," however, suffices for the correct execution of Hauptner's example without discontinuing the notes in the way he indicates by the rests. This discontinuance, indeed, would not be possible without the shock of the glottis (*spiritus lenis*), which is incompatible with inaudible aspiration, and the execution of Hauptner's example is therefore incorrect according to his own description. We shall describe the *martellato* later on (Chapter VI). It is totally different from the above.

The execution of aspirated notes resembles a note on the piano struck several times with a different finger, or several notes of the same pitch produced by a violinist with one stroke of the bow. This is called in French *ondulation de l'archet*.

### EXERCISES.

**1. Andante.**

**J. HAYDN.**



**2.**

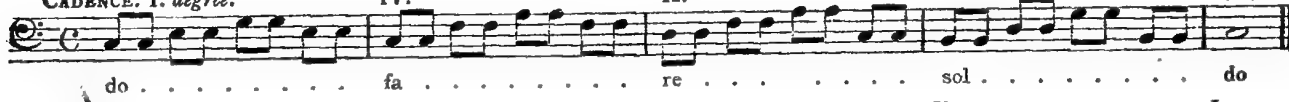
**CADENCE. I. *degree.***

IV.

II.

V.

I.



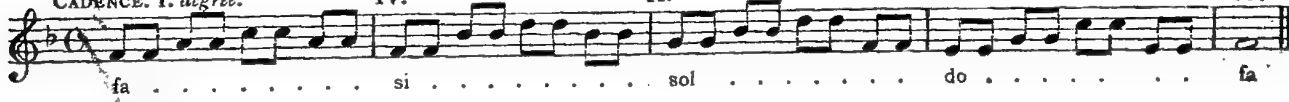
CADENCE. 1. *degree.*

IV.

## II.

V.

I.



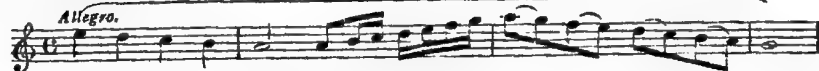
This cadence should be practised in different keys—

**3.**

### SHORTER FORM.



\* This is a mistake. This kind of execution is applicable to the following passage in Aprile's Vocalise, No. 6 (Peters' Edition, No. 1445), not to aspirated vocalisation :—

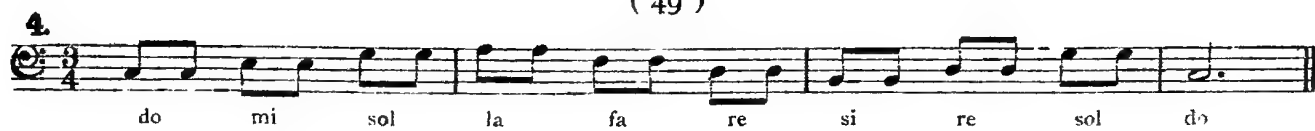


Such slurs are meant to indicate a short breaking off without, however, taking a new breath, before the third, fifth, and seventh note of the third bar. The following passage has to be executed in the same way:—

*Allegretto moderato.*

MOZART. "Don Giovanni."





10.

do . . . . . re . . . . . mi . . . . . fa . . . . . sol . . . . . la  
 la . . . . . sol . . . . . fa . . . . . me . . . . . re . . . . . do  
 fa . . . . . sol . . . . . la . . . . . si . . . . . do . . . . . re  
 re . . . . . do . . . . . si . . . . . la . . . . . sol . . . . . fa

11.

do . . . . . re . . . . . mi . . . . . fa la  
 fa . . . . . sol . . . . . la . . . . . si re

12.

ae  
 ae

13.

ae

14. *Vocalizzazione aspirata e legata.*

ae



15.



16.



Care must be taken not to form the third descending note indistinctly, or to allow the voice to slip or slur over it. This difficulty is best overcome by laying a slight stress upon the note; I have marked it with a dash.

17.

do re mi fa

fa mi re do.

fa sol la si

si la sol fa.

18.

ae

ae

ae

ae

A

A

A

A

Example by Tosi's translator, in the fourth principal part, "On runs." The object is to slide or slur the notes, instead of pointing or marking them *Lento*—

Those who wish to learn this sort of execution (says Agricola) should begin by learning to slur notes two at a time; they will then succeed with more. For instance—

19. 

The previous exercises should therefore be practised sometimes with aspirations and sometimes with a break. Both will help the flexibility of the larynx.

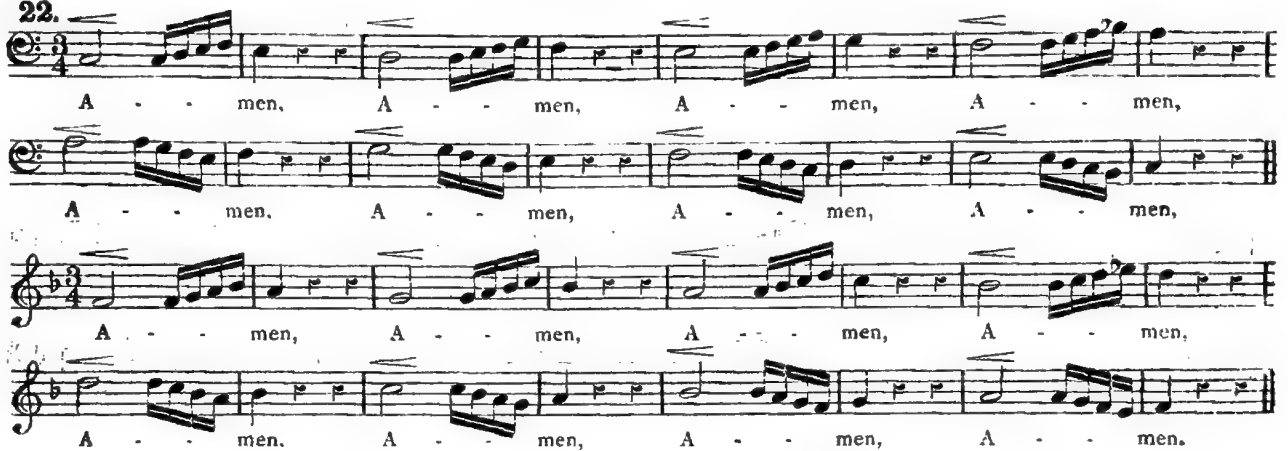
PORTAMENTI AND ASPIRATED VOCALISATION,  
AFTER WINTER.

20. 

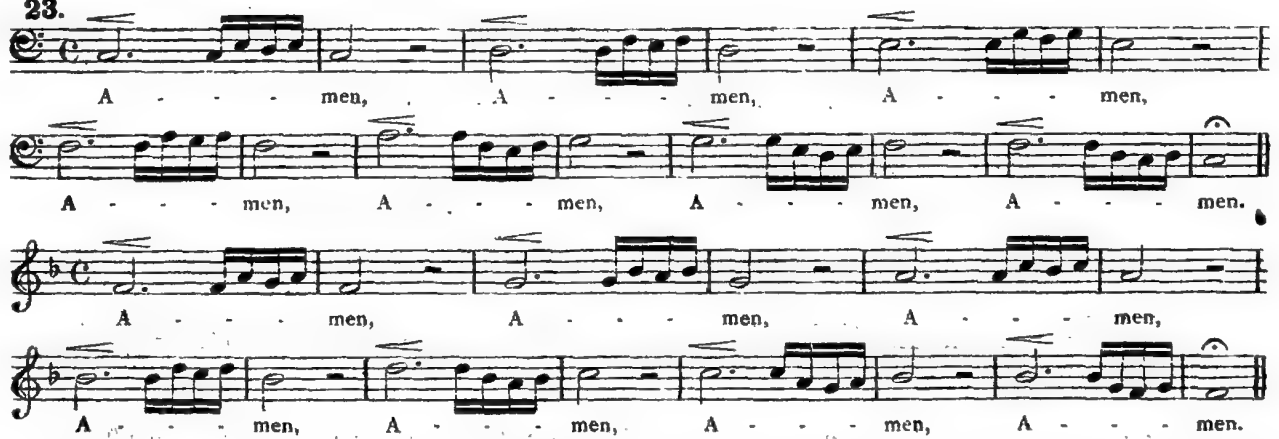
21.



22.



23.



The importance of the aspirated vocalisation will be made sufficiently clear by a few examples from classical works.

The first "Alleluja—Amen" in Handel's volume of Latin sacred music (German edition, Leipzig) contains the following passage:—



Handel's third Chamber Duet, "Sono liete fortunate" (edition of the German Handel Society, 1880), contains also an excellent example:—

*Moderato. SOPRANO. dolce.* *ALTO. dolce.*

Le ca - te ne. ne.

The first movement of one of Bach's Solo Cantatas (Peters, No. 1664) gives more advanced pupils excellent material for practice:—

*Moderato.* J. S. BACH.

Ich will den Kreuz-stab ... ger - ne tra - gen, den Kreuz-stab.

In Handel's "Samson" will be found a good example for the alto:—

*Adagio. MICA.*

The long e - ter - ni - ty.

The marks over *D E F#* imply that, after sounding the notes very softly, they are to be cut short with a kind of sob:—

J. S. BACH. Passion, "St. John."

With sad ness en - com-pass'd, with sad - ness. With fear and trembling it af - flicts me. With fear and trembling it af - flicts me.

In the following example from "Don Giovanni," Mozart marks neither the dots nor the slurs which we find in pianoforte scores. The *tempo moderato* marked ought to be strictly adhered to. This kind of vocalisation

is very suitable to the sorrowful expression, which the voice ought here to have. The following ought not to be changed into a bravura passage.



Care must be taken not to sing the repeated notes *staccato* like those in the "Revenge" air from the "Flauto Magico." The expression would become quite different from what is intended. Those who find a difficulty in executing the repeated notes might practise the "Laughter" air in Handel's "Allegro e Penseroso" (No. 5). It will give the best opportunity for practising the muscles of the diaphragm. The *tempo* must not be taken too fast; the crotchets at the end of the two first bars must receive their full value. Breath has to be taken several times. I have marked it thus:'

Practise sometimes with aspirated vocalisation, sometimes with shocks of the diaphragm like real laughter.



### LEGATO AND PORTAMENTO.

Beginners will find great difficulty in executing *portamenti*, runs, and passages of various kinds, to get the tones and semitones accurately without using the *spiritus asper*—that is, the consonant *h*—for the attack. I therefore subdivide the hexachord into three tetrachords (or successions of four notes) in order to secure the purity of intonation. In the C major exercises the semitone will always be *mi-fa*, but it will occur sometimes in the beginning, sometimes in the middle, and sometimes at the end of the tetrachord. The pupil must endeavour to get the correct tensions in the larynx without the help of the aspirated vocalisation, and to produce a distinct *legato*.



The chief condition necessary to this *legato* is, musically speaking, to give each note its full value.

24.

do . . . fa re . . . sol mi . . . la  
la . . . mi sol . . . re fa . . . do  
fa . . . si sol . . . do la . . . re  
re . . . la do . . . so si . . . fa

25.

do . . . fa . . . re . . . sol . . . mi . . . la . . . fa  
la . . . mi . . . sol . . . re . . . fa . . . do . . .  
fa . . . mi . . . sol . . . do . . . la . . . re . . . si  
re . . . la . . . do . . . sol . . . si . . . fa . . . la

26.

27. Each exercise three times.

F. C. F.  
B flat. F. C. F.

28.



29.



30.



31. The semitone repeated.



Tenors should practise one tone higher than sopranos, altos an octave higher than the basses.

The following shows the tetrachords in the three first degrees of the major scale :—



The major scale in the fourth degree has an augmented tetrachord (called Tritone); the minor scale in the seventh a diminished tetrachord. Such successions of sounds can best be learned by being practised from one tetrachord. The following exercise must first be Sol-fa'ed, and the pupil must not attempt to

vocalise it until he is able to take tones and semitones, augmented and diminished fourths, with perfect certainty:—

*Lento.*

32. 1. 2. 3. 4. (Augmented.)

A . . . . . ae . . . . . e . . . . . o . . . . .

33. 1. b. 2. 3. 4.

A . . . . . i . . . . . ue . . . . . u . . . . .

34. 1. c. 2. 3. 4.

A . . . . . ae . . . . . e . . . . . o . . . . .

35. 1. d. 2. 3. 4.

A . . . . . i . . . . . ue . . . . . u . . . . .

36. 1. e. 2. 3.

A . . . . . A . . . . . A . . . . .

*LEGATO, ASPIRATED VOCALISATION, AND PORTAMENTI.*

37. 1. a. 2. 3. 4. (Diminished.)

38. 1. b. 2. 3. 4. (Diminished.)

39. 1. c. 2. (Diminished.)

40. 1. d. 2. 3. 4. (Diminished.)

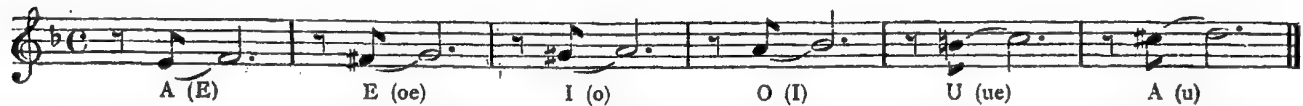
41, 1. c.



## EXERCISES IN THE HEXACHORD, BY HERBST.



1.



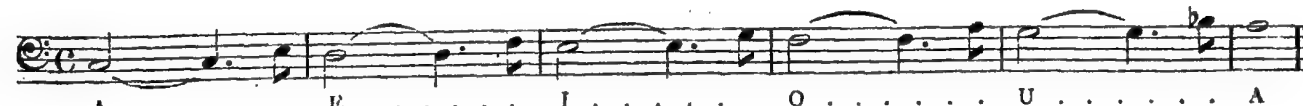
2.



The position of the larynx must not be altered after the vowel *U* when followed by *A*. The jumping up of the larynx at once produces a thin, meagre note.

These exercises should be practised with the six closed and the six open vowels :—

3.



4.

Exercise 4 consists of four staves. The first two staves are vocal lines in treble clef, and the last two are piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal lines have lyrics underneath: "ae . . . . . e . . . . . ò . . . . . ì . . . . . ùe . . . . . ù". The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

5.

Exercise 5 consists of five staves. The first two staves are vocal lines in treble clef, and the last three are piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

6.

Exercise 6 consists of six staves. The first three staves are vocal lines in treble clef, and the last three are piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

( 61 )

High Soprano can take this exercise in A, and Bass can take it in C, as follows :—

The musical score consists of two systems. The first system contains five staves in treble clef and five staves in bass clef, all in A major (two sharps) and common time. The second system, beginning with a measure number '7.', contains two staves in treble clef and two staves in bass clef, all in C major (one flat) and common time. The notation includes various rhythmic patterns, slurs, and accidentals.

8.

Exercise 8 consists of eight measures across four staves. The first staff (treble clef) begins with a half note G4, followed by eighth-note pairs (A4-B4), (C5-B4), and (A4-G4), then a half note F#4. The second staff continues with eighth-note pairs (E4-D4), (C4-B3), and (B3-A3), followed by a half note G3. The third staff (bass clef) starts with a half note G3, followed by eighth-note pairs (F#3-E3), (D3-C2), and (C2-B1), then a half note A2. The fourth staff continues with eighth-note pairs (G2-F#2), (E2-D2), and (D2-C2), followed by a half note B1. The piece concludes with a final whole note G3 on the first staff.

9.

Exercise 9 consists of eight measures across four staves. The first staff (treble clef) begins with a half note G4, followed by eighth-note pairs (A4-B4), (C5-B4), and (A4-G4), then a half note F#4. The second staff continues with eighth-note pairs (E4-D4), (C4-B3), and (B3-A3), followed by a half note G3. The third staff (bass clef) starts with a half note G3, followed by eighth-note pairs (F#3-E3), (D3-C2), and (C2-B1), then a half note A2. The fourth staff continues with eighth-note pairs (G2-F#2), (E2-D2), and (D2-C2), followed by a half note B1. The piece concludes with a final whole note G3 on the first staff.

10.

Exercise 10 consists of eight measures across four staves. The first staff (treble clef) begins with a half note G4, followed by eighth-note pairs (A4-B4), (C5-B4), and (A4-G4), then a half note F#4. The second staff continues with eighth-note pairs (E4-D4), (C4-B3), and (B3-A3), followed by a half note G3. The third staff (bass clef) starts with a half note G3, followed by eighth-note pairs (F#3-E3), (D3-C2), and (C2-B1), then a half note A2. The fourth staff continues with eighth-note pairs (G2-F#2), (E2-D2), and (D2-C2), followed by a half note B1. The piece concludes with a final whole note G3 on the first staff.

11.



Agricola writes concerning the following examples:—Short notes which *follow* a dot (especially semi-quavers and demi-semiquavers, or quavers in Alla Breve time) should be rapidly executed, not accented, and their duration curtailed. This holds good whether there be one or several notes, and the tempo be slow or fast. The note which *precedes* the dot should be accented and its duration increased.



If a short note comes first and the second is dotted, the duration of the first note should be curtailed, and that of the dotted note increased proportionately.

12.



In these examples, however, the first short note should be slurred to the dotted note, the former accented, and the latter taken softly at first, held to its full value, and if time permits, gradually increased in force.



13.



(Vide Pergolese's Sici-  
liana in C minor for  
Soprano.)



Also "Delila's" air in  
Handel's "Samson,"  
"To fleeting pleasures."

After HERBST.

14.



J. A. HERBST.

15.



16.



17.



18.



19.



20.



21.



22.



23.



## ORNAMENTS.

It is unnecessary to give here a minute description of ornaments in general, or *manieras* (as they used to be called); it will be enough to show how a correct and animated execution of them may be acquired by following the rules given in Tosi's "Anleitung zur Singkunst" (1723), which the translator Agricola has collected. These rules are recognised to this day, and are still applied to the compositions of the old style which so adorn our operatic and concert programmes.

"The object of *appoggiaturas*," says Agricola, "is either to make the melody more flowing; to fill up what may appear to be gaps in the movement; to make the harmony more rich and complex; or, lastly, to invest the melody with greater animation and brilliancy."\*

I. "All *appoggiaturas*," continues Agricola, "belong to the time of the note which follows them, not of that which precedes. The syllable which belongs to the principal note must be pronounced on the *appoggiatura*." For instance:—

*Moderato.* GLUCK. "Iphigenia in Aulis."

ver - rais - tu sans pâ - lir le plus grand des for - faits? for - faits?  
 Dieu bien - fai - sant, ex - au - ce ma priè - re. - priè - re.

There are two kinds of *appoggiaturas*, the "short" and the "long" (according to Ph. Em. Bach, "invariable" and "variable").

\* Why is the use of the *appoggiaturas* such a difficulty to many? Why do they not follow the simple rules of the old masters? Probably the way in which the *appoggiaturas* are marked has something to do with it. Before Tosi's time they were never written, a fact which is evident from his own words. In Scarlatti and Lotti's cantatas, for instance (a good many of which I am acquainted with), there are none. Tosi, in his "Anleitung zur Singkunst," is therefore very severe upon the "fashionable virtuoso," who in his day invented a new mode of writing them. "Poor Italy!" he exclaims. "Do singers now-a-days not know where to put in *appoggiaturas* unless they are marked by sign posts! Oh! the weakness of him who condescends to follow precedents! What a disgrace it is to you modern singers to accept instruction which is only necessary for children!" and so on. Now-a-days it is just the same. The *appoggiatura* is often omitted altogether, and replaced by an ordinary full note.

THE SHORT *APPOGGIATURA*.

II. Some *appoggiaturas* are quite short, and remain the same regardless of *tempo*, or of the value of the note they precede. They take as little as possible of the time which belongs to the principal note, but are usually to be found before short notes.



Before triplets the *appoggiatura* is always short. It is sometimes called the *acciaccatura*.



The above groups of four notes, in the second and following bars, should be executed very smoothly, and with a caressing expression.

The following is an easier example of the short *appoggiatura* :—



In the following instance the preparatory note is not accented, which distinguishes it from the *appoggiatura*. The accent falls on the second note. In the fourth bar the short *appoggiatura* should receive a strong accent.



## EXERCISES.



Notice carefully the aspirated *appoggiaturas* in No. 2.

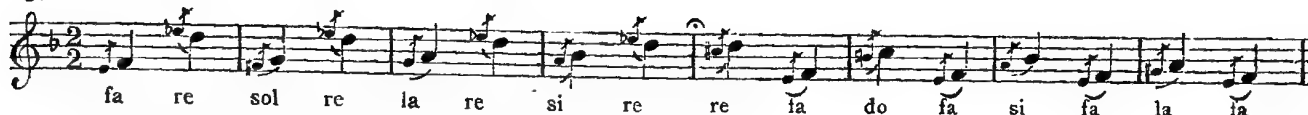
3.



4.



5.



See Aprile's Exercises, No. 22 (Peters' edition, No. 1446).

### LONG APPOGGIATURAS.

III. Some *appoggiaturas* are longer than those last mentioned, but they are not always of the same duration, as they depend on the value of the note they precede. Long experience and a refined taste are necessary for the graceful rendering of such ornaments.\*

IV. As a rule, the long (variable) *appoggiatura* takes half the value of the principal note. In the following example the *appoggiaturas* are written in small notes according to their real value, and the *appoggiatura* from below is generally a little shorter than the one from above:—



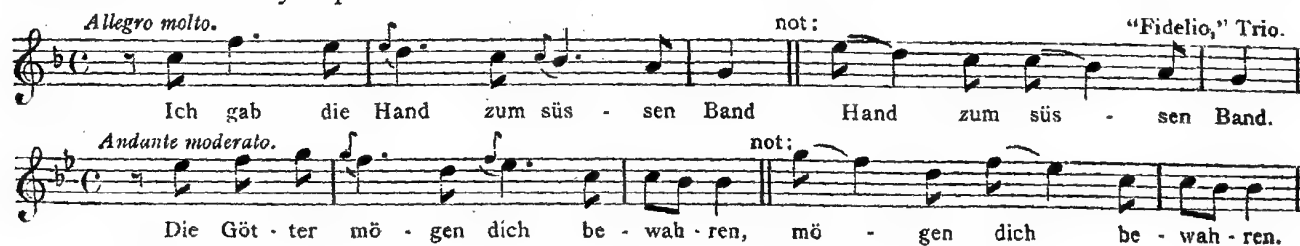
If the principal note is dotted the *appoggiatura* takes the value of the whole note, and this is only sounded in the place of the dot:—



must be executed thus:



Rule IV. applies chiefly to the times before Beethoven. But even in his works there are *appoggiaturas* preceding dotted crotchets, which have to be executed in the manner described above, as the figures would otherwise sound like syncopation†:—



V. All *appoggiaturas* must be joined to the principal note by a graceful *portamento*.

VI. Every *appoggiatura*, whether long or short, must be more accented than the principal note.

\* Though Gluck in the extract given above on p. 64 writes a quaver for the *appoggiatura* before the minim C, this makes no difference in the length of the ornamental note. He generally wrote his *appoggiaturas* as quavers, even before long notes.

† NOTICE.—Compare the syncopated notes in the Quartet, No. 16, from Mozart's "Il Seraglio." See also, for long *appoggiaturas*, the air "Adieu," from "Iphigenia in Aulis."

VII. Before two consecutive descending leaps of thirds the *appoggiaturas* are short. If a third follows, it is long.

thus :  thus :>

J. S. BACH. Passion, No. 18.


As he his own did love.

W. A. MOZART. "Don Giovanni."

*Larghetto.* not 

Ab - ba - stan - za per te

Through the kindness of Madame Pauline Viardot-Garcia, in Paris, the owner of the original score, everyone can satisfy himself that Mozart thoroughly recognised this rule. If executed with equal semi-quavers, the harmony of the above figure  $Bb\ G\ Eb$ , would be destroyed. Here the object is to fill up some apparent gap in the flow of the melody, as Agricola calls it. (No. 2.)

*Moderato.*  *Lento.*

Et qu'u - ne si par - fai - te flam - me vi - ve du moins dans vo - tre cœur.

Celli e Bassi.

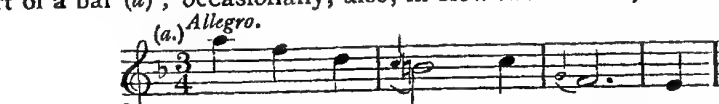
In the above example, from Gluck's "Iphigenia in Aulis," the second quaver *appoggiatura* on *D* should be very short, the first a little longer. See also Beethoven's concert air, "Ah perfido."

*Allegro assai.*  *Adagio.*

Ah no! ah no! fer - ma - te, vin - di - ci De - i!

As is shown by the above examples, both Mozart and Gluck introduce two short *appoggiaturas*, followed by a long one, between three descending thirds. The quaver *appoggiaturas* prove distinctly how little depends on the way they are written. The chief thing will always be to consider the value of the principal note, and by this to measure the length of the *appoggiatura*. Formerly much more time was devoted to this difficult question, in the education of a singer, than is done to-day. When I examine the second scene in the "Meistersinger" (between David, the apprentice, and Von Stolzing), I see in this modern example reason enough to follow closely the rules—that is to say, the fixed principles of the old masters.

VIII. Naturally the variable *appoggiatura* (sometimes long and sometimes short) can only precede notes which, according to their own value or the movement of the piece, are rather long, and allow the use of a discord. Therefore, the variable *appoggiatura* only precedes notes which occur on the accented part of a bar (a); occasionally, also, in slow movements, each beat may have one (b).

(a.) *Allegro.*  *Adagio.* 

ge - mer co - si mi pa - re

che non si può sof - frir.

(b.) *Sostenuto.*  *Lento.* 

a lui più degno af - fet - to.

in the Bass: *c* *de* *f*

1X. The *appoggiatura*, which occurs before unaccented, or passing notes, and before all short notes, is always short or invariable.

### THE AFTER-TURN (NACHSCHLAG).

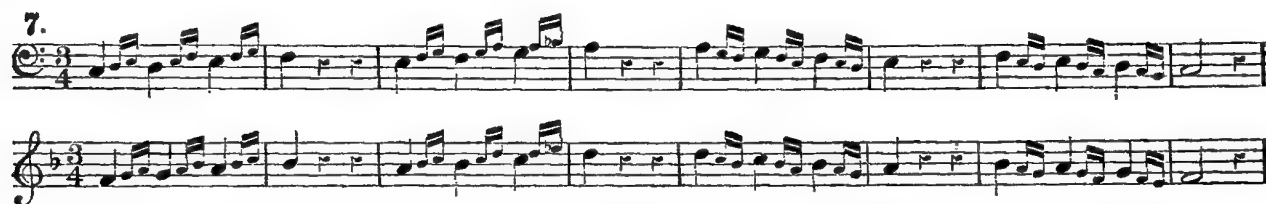
"All after-turns," writes Agricola, "must be very short, and, as in the case of the short *appoggiatura*, must take as little as possible from the value of the note to which they are attached." The turn should be closely joined to the preceding note:—



6.

*Lento.*

7.



The turn from below is often attached to trills, as is shown in the following example by Aprile:—

*Andantino.*

APRILE.



With descending chains of trills the turn is seldom used, the notes of the trill itself forming the after-turn—



Another example with after-turns:—



(Andante lento.)

J. S. BACH. "Matthew" Passion.



Now . . is my . . Sa - viour . . gone.

### THE DOUBLE APPOGGIATURA.

This is only an *appoggiatura* from below, with an after-turn.



### THE SLIDE OR SLURRED NOTE (SCHLEIFER).

This ornament moves only by consecutive notes; the double *appoggiatura*, on the contrary, can only consist of notes separated by an interval. It takes some of the value of the principal note, and forms part of an ascending scale.

sol                  do                  si



This figure has to be executed rather slowly, as its name indicates—

**7.** *Nicht schnell.* R. SCHUMANN.  
Aus der Hei - math hin - ter den Bli - tzen roth, da kom - men die Wol - ken her.

*Affettuoso.* BOIELDIEU. "La fête du village voisin."

Pour me plai - re tou - jours, . . . sois tou - jours, sois tou - jours, tou - jours, tou - jours, Pe - ret - te.

The slur of three notes is almost identical with the unprepared double turn, only the lower auxiliary note is not accented.

**L. CHERUBINI. Four Chamber Duets.**  
*Lento.* (Peters, No. 2108.)



nel si - len - - - zio.

"The execution of this slow slur of three notes is always soft, gentle, dragging, and languid." (Agricola.)

We find the following figure, consisting of ascending and descending notes, in the "Lombard style," as Agricola calls it. It requires more force in the execution of the first two notes, and is by this distinguishable from the slurred note:—

8. *Andante.* HANDEL. "Messiah."

A - rise, a - rise

J. S. BACH. *Passion.*



Clutch - - - - - es!

In the last example the short demisemiquavers should be accented, the repeated ones aspirated.

## THE DOUBLE-TURN.

The double-turn consists of a short *appoggiatura*, the principal note, and an after-turn joined together. In its execution the same rules apply as in that of the *appoggiatura* and after-turn—i.e., the former gets the chief accent, the principal note then follows smoothly after it, and the turn after the principal note. The first and second notes must always follow each other rapidly, the two last, which form the after-turn, can be executed with a variable degree of rapidity. Three different kinds of double-turns thus result (Agricola)—

Written— Executed— Commencing with the principal note—  
*Quick. Moderato. Slow.*

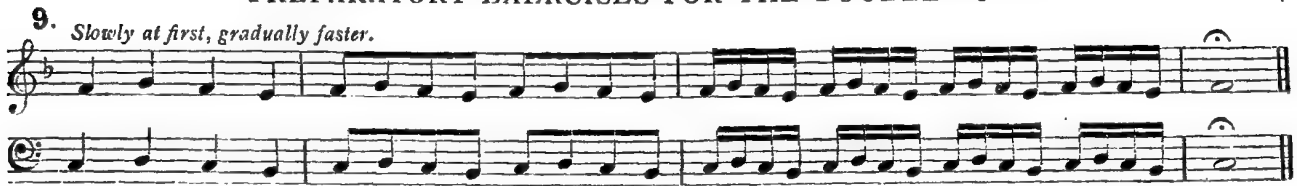
The double-turn can also commence with the lower note, which then becomes an *appoggiatura*—



Finally, it can commence with the middle or principal note—



#### PREPARATORY EXERCISES FOR THE DOUBLE-TURN.



The same dotted—



Here follow a few examples by Garcia—

14.





The lower note becomes an *appoggiatura*.

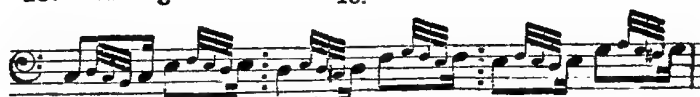
15.



16.



17.

18. Arrange the bars as  $\frac{6}{16}$ .

After ROSSINI.



19.



20.



21.



22.



23. One beat from above and one from below.



and so on in the Hexachord.

24.



&amp;c.

25.

In descending also.



and so on.

&amp;c.

## 26. With the help of aspirated vocalisation.



## 27. Descending.



## 28.



All these short exercises should be practised in different keys.

## 29. In one breath.



## 30.



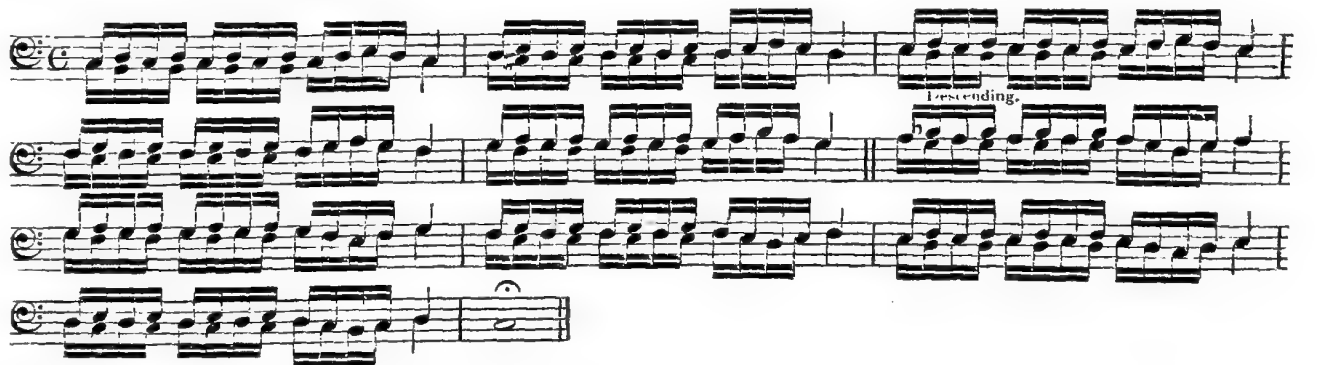
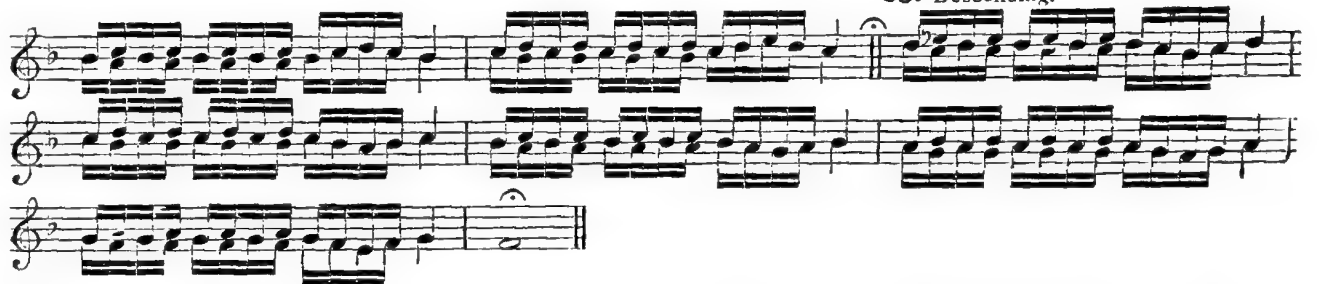
## 31. Quickly.



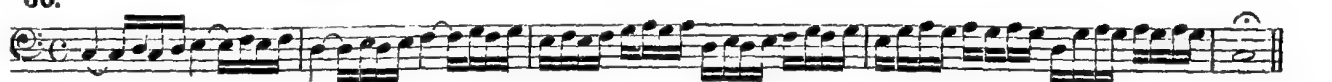
32.

33. *Slowly.*

34.

35. *Descending.*

36.



Here follow a few examples of double-turns, beginning with the *appoggiatura* :—

*Andantino.*


ROSSINI. "Soirées Musicales."  
like :



no no no no no no no . da me, no no no no no no no no no no.


The second G in the first bar is drawn into the double-turn, like four demisemiquavers.

*Andantino.*



no no no no no.

From the same.



Vo - li l'a - gi - le bar - chet - ta, vo - ga, vo - ga, o ma - ri - nar.

Later on in the minor—



vo - ga, vo - ga, o ma - ri - nar.

the same as above:



ma - ri - nar.

See HAYDN'S "Creation."

*Andante.*




The breath and i - mage of his God.

not:

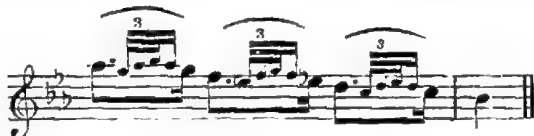


Compare the above double-turns with those beginning with the principal note.

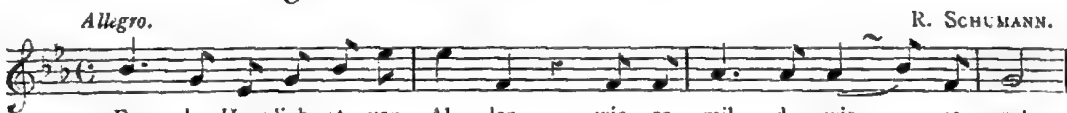


Er, der Herr-lich - ste von Al - len, wie so mil - de, wie . . so gut.

executed:



*Allegro.*



R. SCHUMANN.

### THE SHAKE.

The method which the old Italian masters employed to teach their pupils the shake was to make them practise early all the *manieras* (graces or ornaments) which have any resemblance to it. (*Méthode du Conservatoire de Paris.*) We follow the same method, and introduce the exercises for the shake after those for the ornaments. We shall see how the motion of the larynx, which is indispensable for the shake, can best be acquired. It is already familiar to us through the aspirated vocalisation. It is the "Trillo" of the seventeenth century mentioned before, which Herbst describes in the following manner: "The Trillo is a lovely humming, buzzing, and trembling of the voice on one note." Repeating one note with the help of the *spiritus asper* is an exercise which will render even the stiffest larynx movable. The ancient "Trillo," as will be seen, is very different from our modern shake. The former is the result of the aspirated vocalisation, the latter of the most perfect *legato*. Our shake is the distinct uninterrupted repetition of a major or minor second, the other, "a trembling of the voice on one note." The "Trillo" cannot, in consequence of its origin, be executed very fast; the modern shake is often so rapid that it would be almost impossible to measure it with the metronome. It resulted from the rapid repetition of the lower auxiliary note, an

*appoggiatura* from below, from a repeated beat of the larynx (*ribattuta di gola*) from above or below; the ancient "Trillo," on the contrary, from an expressive shaking of the voice on one note.

When an auxiliary note was placed between the repeated notes, the figure was called *gropo* or *gruppi*, as is shown by the examples Nos. 3a and 3b, it is the modern shake commencing on the principal note. Example 4 shows the shake on the *appoggiatura*. The ornaments were the same, only the names differed.

1. Trillo (old-fashioned).

la . . . . . sol la . . . . . si . . . . . sol

2. Shake (more modern). Shake.

la . . . . . sol la . . . . . si

The *gropo* of the old masters (*gropo*, *gropolo*, *grupetto*) has become our modern shake.

3a. G. CACCINI.

3b. J. A. HERBST.

4. Cadentia. Gruppo with accent. J. A. HERBST.

5. ve - ni, ve - ni. Gruppi. Trillo. G. CACCINI.

I would point out that the original form is the natural shake, the trill of the nightingale, and is the preparatory exercise for our modern shake.

Giulio Caccini, the author of the "Nuove Musiche," says, "If it be true that practice is our teacher in everything, I maintain that there is no better method of learning this ornament, and no easier way of writing it."—(Annuaire de 1881 du Conservatoire Royal de Bruxelles.)\*

For the execution of a correct trill, with increasing rapidity, we require the movement of the larynx which we observe in a nightingale's throat, and can also feel in our own throat if we put our finger on the shield-cartilage (commonly called Adam's apple), and sing repeated aspirated notes. It will then be observed that the aspiration seems gradually to produce a second note of a slightly lower pitch, which, if the throat be at all flexible, soon produces a minor shake. It is therefore advisable to practise this until the movements of the larynx have grown rapid and easy. Once this is achieved it will only be a question of time and patience till the major shake can also be produced. It is therefore quite unnecessary to practise the oscillations of the larynx in thirds and fourths as is now the fashion, exercises which have

\* A footnote in Garcia's "Art du Chant" makes one think that our modern shake was known already before Caccini, as Baini ("Memorie della vita di Palestrina") mentions as inventor of the new shake one Gian Luca Conforti, who entered the Pope's choir in 1591. Herbst, however, writes in his "Musica moderna pratica" (Frankfort, 1653)—"The other Trillo (our shake) is of a different kind. It seems impossible to form a shake correctly by written examples—it should be taught *viva Præceptoris voce et ope*, that one may learn it from the other as birds do. For this reason I have not yet seen this kind of trill described by any Italian author, but find they only put above the note on which the Trillo is to be formed a *t*, or *tr*, or *tri*."

no practical value, and often produce an incorrect shake. They are dangerous experiments for the acquirement of an ornament which demands such a very delicate execution of tone and semitone.

I maintain therefore that *the movement of the larynx necessary for the execution of the shake is to be acquired by the repetition of one note with the help of the aspirated vocalisation.*

Franz Hauser, indeed, says ("Gesanglehre," Breitkopf und Härtel)—"The proceeding for the formation of a correct shake consists in taking the note above the one on which the shake is to be executed in a decided manner, as the pupil has been taught to do in the ascending scale, without moving the larynx or pushing it up, and then to glide back to the lower note." I am afraid this theory is impracticable. It is simply an impossibility to execute a shake with the mechanism which is employed for singing ascending and descending scales in strict time. Although I fully agree with the celebrated master's theory of the fixed position of the larynx, and am convinced that an expressive tone and measured coloratura can only be acquired in the way which he teaches, I must contradict him in this instance. I have warned pupils against trills in thirds and fourths, but I must also protest against Hauser's theory. Candidly, I do not believe that any singer would succeed in executing a shake without moving the larynx. As soon as one tries to sing the notes of a major or minor second repeatedly and in rapid succession, the larynx begins to move in spite of oneself. Without this an ugly bleating sound would be produced, which Garcia calls *hennissement* (neighing). "The oscillation of the shake," says Agricola, "can be felt outside by putting the finger on the throat; if no motion or beat is felt, it is the surest sign that the trill is only a bleating produced by the air striking against the palate." Agricola means the well-known *trillo caprino*, or "goat's shake." In order to avoid this ugly defect, the aspirated vocalisation of the old masters should first be studied. A note once repeated produced their Trillo motion, whilst the prolonged repetition leads to the modern shake. Daniel Boli (see Herbst) writes the Trillo exercises as follows:—

#### THE TRILLO IN THE COMPASS OF A HEXACHORD.

##### PREPARATORY EXERCISE FOR THE TRILLO MOVEMENT ON ONE NOTE.

*Slowly.*

A . . . . . E . . . . . I . . . . .

O . . . . . U . . . . . A

A . . . . . E . . . . . I . . . . .

O . . . . . U . . . . . A

And in the same way downwards.

The following examples by G. Caccini show how the Trillo was employed. In a Madrigal (in G major) we find:—

Trillo. Execution.

Io son ce - ner o - ma - i.

Trillo per una mezza battuta (half a bar).

and at the end. ch'io . . . me ne mo . . . ro.

As has been seen in the examples by Palestrina, Caccini, and Herbst, the aspirated vocalisation was the principle of the ancient Trillo. By way of comparison, I put next to the last example (of the year 1601) one by Rossini, composed between 1830 and 1840.

*Andantino grazioso.*  
VOICE.  
Ah! . . . . .  
PIANOFORTE.

The accents on one note are to be executed by repeated aspirations. These accents must not be confounded with the *sons flûtes à inflections*, the flute-like notes with *piano* attack and sudden *crescendo*. They are marked as follows: < < < < <, and are a succession of short interrupted *mesa di voce*.

"From Caccini to Rossini," says Gevaert in his introduction to the former's "Nuove Musiche," "all Italian composers have been not only thoroughly versed in the art of singing, but often singers themselves," &c.

In the following cadence by J. A. Herbst, the Trillo must be executed in the old style—

The sign *tr* signifies here, as also in more modern compositions, a mordent or passing shake. It is only after this that the "Trillo" on one note should commence. In the following examples also, the *tr* represents only a simple or a double mordent. It consists of a principal note and the adjoining note, sometimes the one above, sometimes the one below.

*Allegretto.* HASSE.  
*tr* *tr*

*Allegro.* HANDEL.  
*Str.* *tr.* *tr.* *tr.*

### THE VARIOUS KINDS OF SHAKES.

We make a distinction between the short *tr* or double mordent, the simple mordent, the trill interrupted by a turn, and the chain of trills. Another kind, the slow trill or "Trillo molle," is to be executed like the *Gruppo* of Caccini. The simple mordent is the easiest, and the student should therefore begin to practise it with the major and minor second, sometimes above, sometimes below. The mordent should be executed at the beginning of a beat.

38.



39.



Notice the aspirated principal note in the second and third mordent.

40.

## DOUBLE MORDENT.



41.



42.

## MORDENT WITH TURN.

43. *Lento.*44. *Moderato.*45. *Larghetto. tr*



## EXAMPLES IN MODERN MUSIC.

*Zart, heimlich.*

R. SCHUMANN. "Mondnacht."



In the last bar but one there should be a "Tremoletto," or passing trill. This ornament should be aspirated very soon after the principal note, as is shown by Schumann's way of writing it. He could not have intended this to be a turn, which we generally hear in this place. Schumann marks the latter distinctly in the same song, thus:—



The song, "Waldesgespräch," also has aspirated trills:—

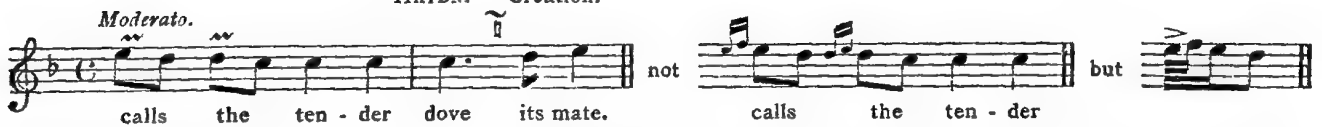
*Ziemlich rasch.*

Later on there are again for a change turns written in full. The mordents are to be executed exactly on the fourth quaver. The one on  $D^2$  reminds one when executed *forte* of a well-known passage of French horns ("Waldhorn"):

HAYDN. "The Seasons." (Hunting Chorus.)



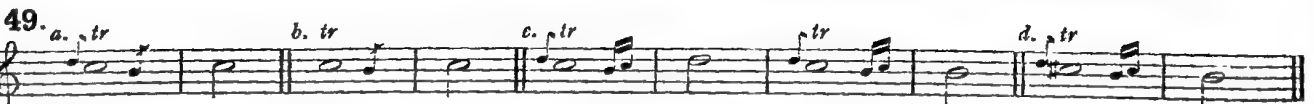
HAYDN. "Creation."



The trill begins sometimes with the *appoggiatura*, sometimes with the principal note. It finishes generally with a turn.

Major shake.

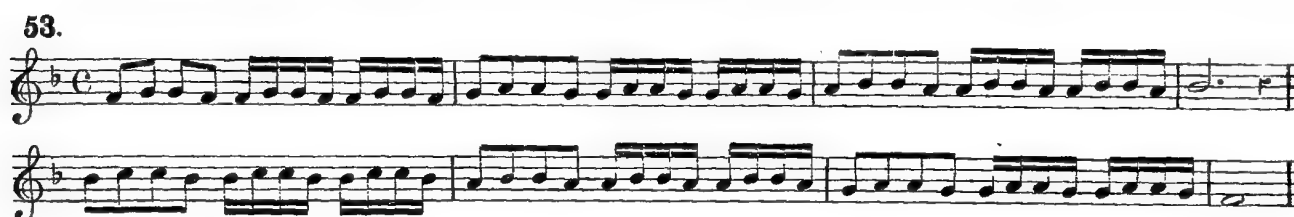
Minor shake.

47. *tr* Beginning with the principal note.48. *tr* Beginning with the appoggiatura.

If the aspirated vocalisation be used, it will greatly help the mobility of the larynx, especially in the minor shake. The *appoggiatura* being repeated the following figure will result :—



In the preparatory exercises for the long trill the *appoggiatura* and the principal note must be aspirated alternately.



56.

57.

The old rule, which was to begin the shake with an *appoggiatura* from above, is praiseworthy, as it is difficult to sing the upper second, which is generally used to form the trill, in tune and in rapid movement when one begins with the lower note as the principal. Both ways should be practised. Sometimes the trill is prepared by a slide, thus:—

58.

Or by a turn:—

59. *Andante.*

60.

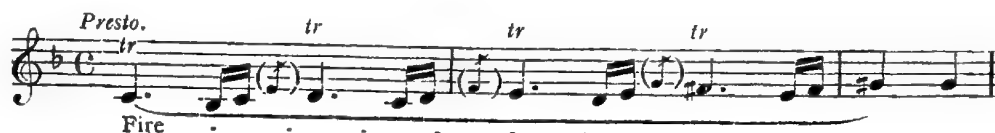
*Presto.*

HANDEL, "Messiah." No. 5.

For He is like a re-fin

&c.

Further on there is a chain of trills, which has to be executed in the old style with the *appoggiatura* from above.



This air was originally composed for contralto and then altered for bass.

Wagner also introduces *manieras*. I will remind our young students of the shake for two voices in the last scene of the third act of "Siegfried." They will see by this that the study of ornaments is, and will remain, indispensable for the rendering of even the most modern music. For the study of ornaments in general I recommend to young tenors the second scene from "Die Meistersinger."



Finally, an example of shakes for soprano and flute from Handel's "Allegro e Penseroso."



\* tr means here ~ mordent.

## CHAPTER IV.

## THE SCALES.

## MAJOR SCALES.

THE following exercises are for all kinds of voices; the pupil must select the key which is suitable.

The scales should be studied *piano* and *forte*, *crescendo* and *diminuendo*, ascending and descending. Soprano and alto voices should practise the changing of registers according to the well-known rules, and should pay special attention to the transition notes. In technical studies for alto and mezzo-soprano voices the falsetto register plays the principal part; it often replaces the chest voice, and thus greatly helps the tensions necessary for coloratura. The head voice is indispensable to all female voices. Men also must often use the falsetto register for the higher notes.

The student should at first sing slowly, on notes of the same value, and need not pay particular attention to the time. He should learn to guide the voice, keeping the larynx in a fixed position, and to distinguish tones and semitones. It is very important in ascending scales to help the closing muscles by retaining the breath. In descending, the breath may flow with a little more freedom, as it then prevents the slipping of the voice already mentioned. The position of the larynx should be as steady as possible, especially in descending scales. A little *decrescendo* in ascending and *crescendo* in descending helps the *legato*, the sustaining of the voice, and, consequently, the distinctness. The accompaniment for the modern tempered scale should be harmonised as simply as possible. The six first degrees are related, as in the Hexachord, to the first, fourth, and fifth degrees; the seventh or leading note is most easily joined to the sixth, by the inversion of the diminished triad, which rests on the seventh degree:—

6

A E oe O U ue I A A E oe O U ue I A.

A E oe O U ue I A A E oe O U ue I A.

Special attention should be paid to the first and last note. They have exactly the same value as the

rest. Some find it quite as difficult to break off the note correctly as to attack it correctly. The varied position of the semitone and tritone shows distinctly in the following groups of four notes:—

1.

Exercise 1 consists of two systems, each containing four notes. The first system is marked with a treble clef and a common time signature (C). The second system is marked with a bass clef and a common time signature (C). Both systems are labeled with "(Tritone.)" above the notes. The notes are written in a way that shows the tritone interval between the first and fourth notes of each group.

2.

*Lento.*

1st degree.

Exercise 2 consists of two systems, each containing seven notes. The first system is marked with a treble clef and a common time signature (C). The second system is marked with a bass clef and a common time signature (C). Both systems are labeled with "1st degree." above the notes. The notes are written in a way that shows the intervals between the first and second, second and third, third and fourth, fourth and fifth, fifth and sixth, and sixth and seventh notes of each group. The notes are labeled with "aa", "o", "u", "ue", "oe", "e", "A", "a", and "ae" below them.

*Lento.*

1st degree.

Exercise 2 (continued) consists of two systems, each containing seven notes. The first system is marked with a treble clef and a common time signature (C). The second system is marked with a bass clef and a common time signature (C). Both systems are labeled with "1st degree." above the notes. The notes are written in a way that shows the intervals between the first and second, second and third, third and fourth, fourth and fifth, fifth and sixth, and sixth and seventh notes of each group. The notes are labeled with "aa", "o", "u", "ue", "oe", "e", "A", "a", and "ae" below them.

3.

DIATONIC SCALES.

si . . . . . do . . . . .

re . . . . . mi . . . . .

fa . . . . . sol . . . . .

la . . . . . si.

si . . . . . la . . . . . sol . . . . .

fa . . . . .

mi . . . . . re . . . . .

do . . . . . si.

*Lento.*

fa . . . . . sol . . . . .

la . . . . . si . . . . .

do . . . . . re . . . . .

mi . . . . . fa.



# SCALES IN A CIRCLE OF FIFTHS.

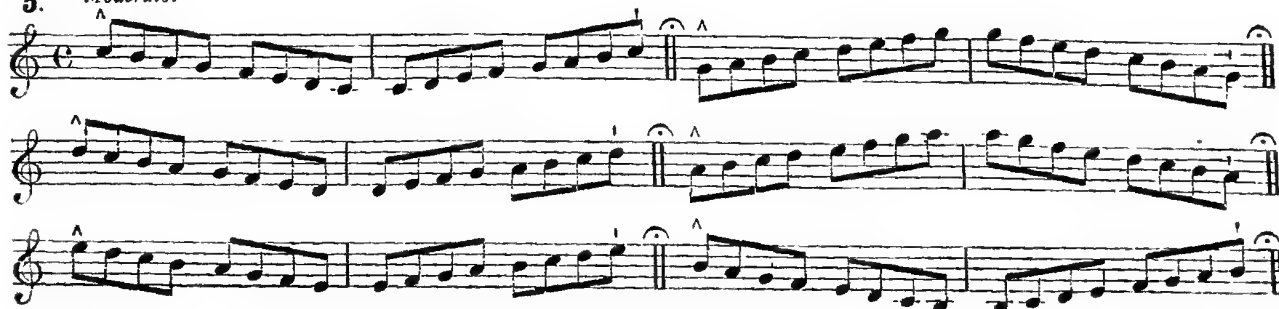
C. G. D. A. E. B.  $\sharp F$ .  $\sharp C$ .  $\parallel$   $\flat D$ .  $\flat A$ .  $\flat E$ .  $\flat B$ . F. C.

I write the scales without signature. The teacher should dictate them according to his discretion, so as to suit the different kinds of voices. As the question is only that of a key-note, for the first degree, the musical task is easy. The sign  $\wedge$  means the decided attack, the other ' the quick breaking off of the sound at the end of the bar. The repeated notes are to be distinctly aspirated.

SOPRANO.

5.

*Moderato.*





Four staves of musical notation. The first staff has a  $C^\sharp$  marking above it. The second staff has a  $D\flat$  marking above it. The notation consists of eighth and sixteenth notes, with some measures containing rests and fermatas.

ALTO.  
*Moderato.*

Seven staves of musical notation for the Alto part. The notation includes various musical symbols such as notes, rests, and fermatas. A  $F^\sharp$  marking is visible above the fourth staff, and a  $G\flat$  marking is visible above the fifth staff.

TENOR.  
*Moderato.*

Two staves of musical notation for the Tenor part. The notation includes various musical symbols such as notes, rests, and fermatas.



BASS.  
*Moderato.*



( 90 )

6.



7. Also :



8.



9.



10.  
*Moderato.*



*Moderato.*

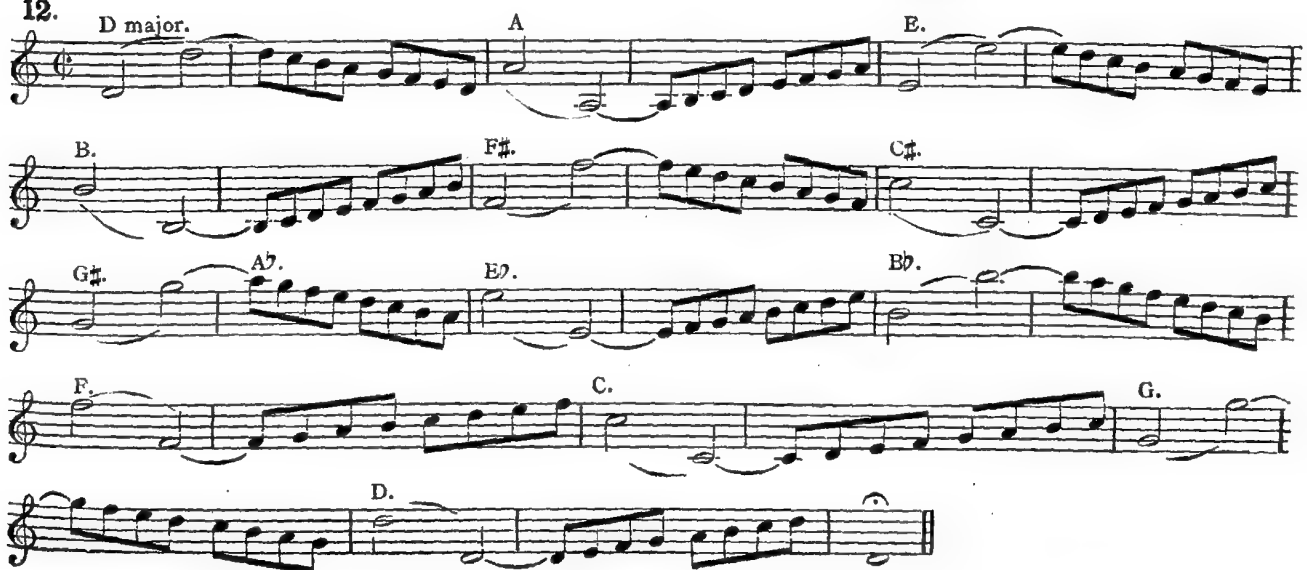


11. *Four bars in one breath.*  
*Moderato.*



PORTAMENTI AND SCALES IN A CIRCLE OF FIFTHS.

12. *D major.*



## PORTAMENTI AND SCALES IN ONE KEY.

13. *Slow.*

14.

## SCALES ARRANGED ACCORDING TO THE CIRCLE OF FIFTHS FOR SOPRANO AND ALTO.

SOPRANO.

ALTO.

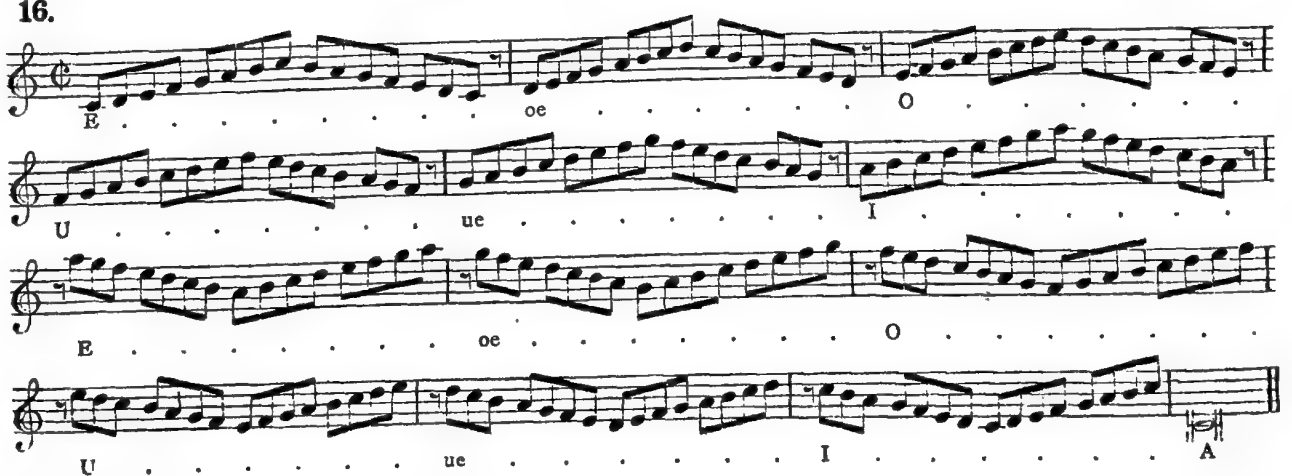


15.

## HEXACHORDS IN TRIPLETS AND ASPIRATED NOTES.



16.



E . . . . . oe . . . . . O . . . . .

U . . . . . ue . . . . . I . . . . . A

17.

*In one breath.*

18.

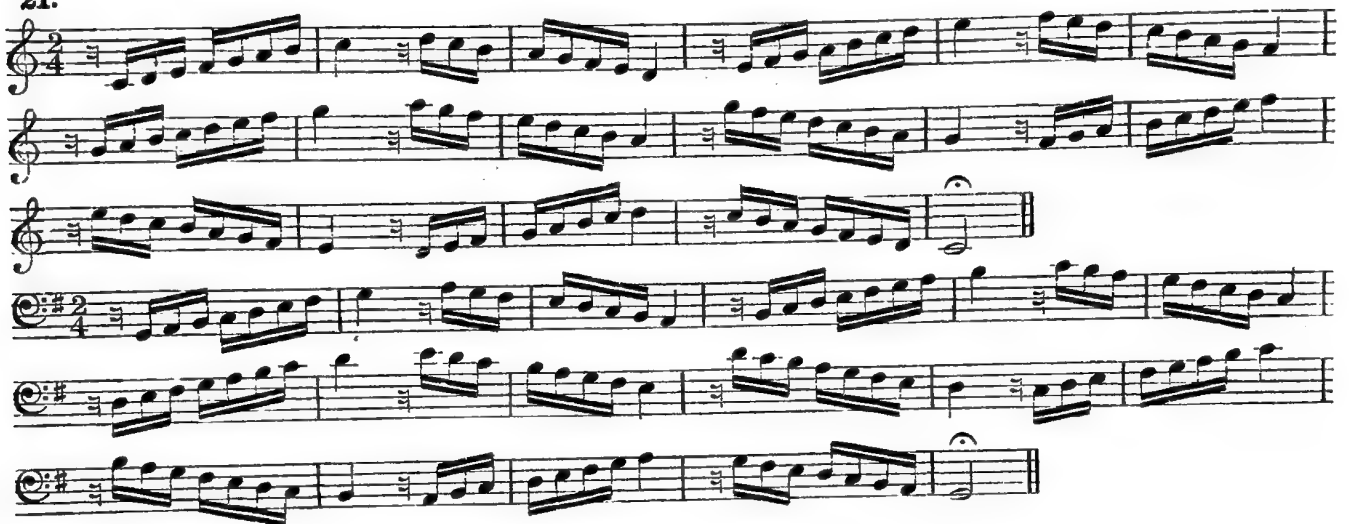
19.

20.

## SCALES FOR MEZZO-SOPRANO.



21.



22.

## SCALES AND ASPIRATED NOTES IN TWO SORTS OF TIME.



23.



The following forms should be practised separately and in different keys :—  
Practise also bars 1, 2, 4, and 5 in one breath and finish with the 6th bar.

24.



25.

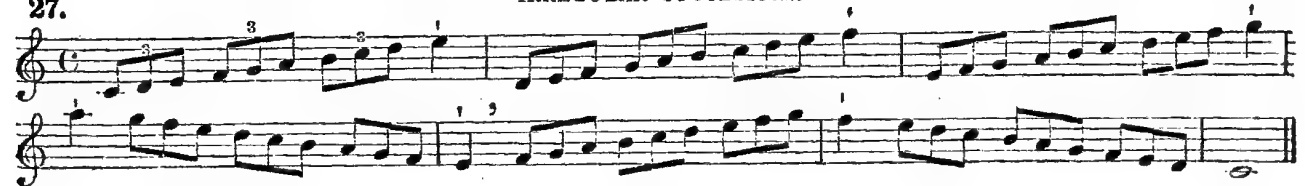


26.



27.

IRREGULAR SUCCESSION.

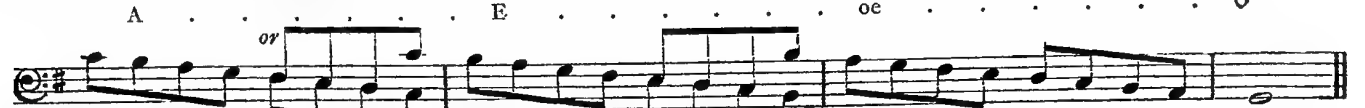




28.



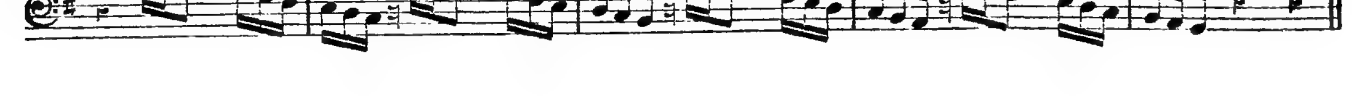
29.

*Four bars in one breath.**Moderato.*

30.



31.



32. *Andante*

do . . . re re . . . mi mi . . . fa fa . . . sol sol . . .

la la . . . sol sol . . . fa fa . . . mi mi . . . re re . . . do.

*Andante.*

sol . . . la la . . . si si . . . do do . . . re re . . .

mi mi . . . re re . . . do do . . . si si . . . la la . . . sol.

33. *Andante.*

do . . . re re . . . mi mi . . . fa fa . . . sol sol . . .

la la . . . sol sol . . . fa fa . . . mi mi . . . re re . . . do.

*Andante.*

sol . . . la la . . . si si . . . do do . . . re re . . .

mi mi . . . re re . . . do do . . . si si . . . la la . . . sol.

The voice should not be allowed to "roll," which would cause the loss of all control over the muscles of the larynx. The measured coloratura must be studied first, and its execution should be even and in strict time. For this it is absolutely necessary to keep the larynx from jerking, as otherwise, though one might be able to produce a quick and uncontrolled coloratura, runs and figures that can be measured with the metronome would be found impossible. I myself, after having sung in public the most difficult coloratura airs of the Italian and French schools, had still to practise for years the following passage from the air in Bach's cantata "Liebster Gott, wann werd' ich sterben."

J. S. BACH. Cantata.  
(Peters Edition, 1199.)

(Moderato.)

doch wei . . . chet, weichet, ihr tol . . . len, ver - geb - li - chen

Sor . . . gen, ver - geb - li - chen Sorgen.

It was only after I had succeeded in keeping the larynx quite steady that I was able to sing runs in semi-quavers of equal value.

The following example from the same cantata is still more difficult for a larynx not under control—

doch wei chet, wei chet, ihr tol len, ver geb li chen Sor gen, ver geb li chen Sorgen.

Female voices find also great difficulty in singing the next passage in time, if following the virtuoso method, their only endeavour has hitherto been to produce as many notes as possible in the shortest time.

*Allegro.* HANDEL. "Messiah."

re - joice, O daugh - ter of Si - on, re - joice.

I will quote a passage from a duet of Handel, as typical for this style of coloratura.

HANDEL. Chamber Duets.  
(Peters Edition, 2070.)

*Allegro.* 1st SOPRANO.

2nd SOPRANO.

So' per pro - va i vos - tri in - gan due ti - ni ran ni.

Practise also in strict time the following passage from Bach's cantata "Ich hatte viel Bekümmerniss."

*Allegro.*

Leb und Eh - re, und Preis, und Ge - walt sei un - serm Gott von E - wig - keit zu E - wig - keit, A men, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

Unpliable young voices should practise dotted scales.

34.

Exercise 34 consists of eight staves of music. The first four staves are in treble clef, and the last four are in bass clef. The first two pairs of staves are in C major (one sharp, one flat), and the last two pairs are in C minor (two flats). Each pair contains an ascending dotted scale followed by a descending dotted scale. The scales are written in eighth notes with dotted stems.

35.

Exercise 35 consists of two staves of music. The first staff is in treble clef and the second is in bass clef. Both staves contain an ascending dotted scale followed by a descending dotted scale. The scales are written in eighth notes with dotted stems. Below the first staff, the vowels U . . . . . O . . . . . oe . . . . . E . . . . . I . . . . . ü . . . . . U . . . . . A are written. Below the second staff, the vowels I . . . . . E . . . . . oe . . . . . O . . . . . U . . . . . ü . . . . . A are written.

36.

Exercise 36 consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. Each staff contains an ascending dotted scale followed by a descending dotted scale. The scales are written in eighth notes with dotted stems. The first staff is followed by the text "and so on to the 5th degree." The second staff is followed by the text "(Ending.)". The third staff is followed by the text "and so on to the 5th degree." The fourth staff is followed by the text "(Ending.)".

37. Nine notes.



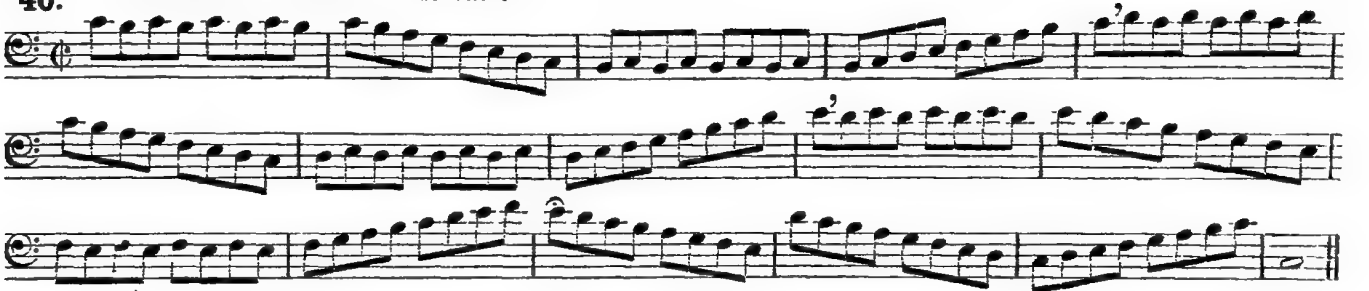
38. Ten notes.



39. Eleven notes.



40. Take a short rest after four bars.



41.



42.



43.



( 101 )

44.



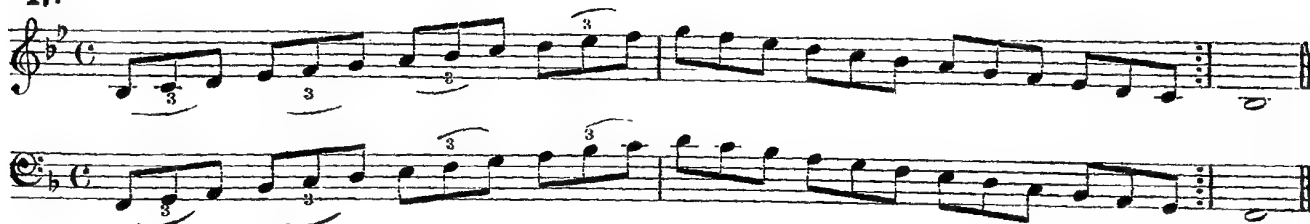
45.



46.



47.



48.



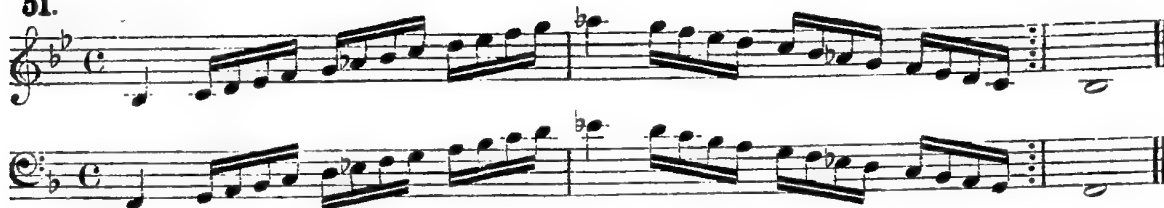
49.



50.



51.



52.



53.



Tenors and Sopranos also in *B, C, C#*, and *D*.

54.



EXERCISES FROM ONE GIVEN NOTE TO ALL THE MAJOR SCALES.

55.

3rd degree in *C*.



6th degree in *G*.



2nd degree in *D*.



5th degree in *A*.



1st degree in *E*.



4th degree in B. 7th degree in F. Enharmonic change— $A\sharp$  becomes  $B\flat$ .

*Attacca No. 56.*

56.

1st degree in F.



5th degree in B?



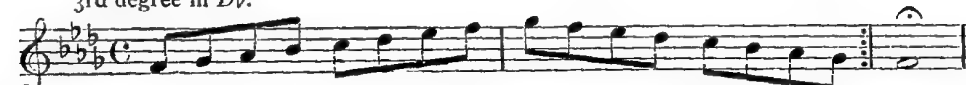
2nd degree in E?



6th degree in A?



3rd degree in D?



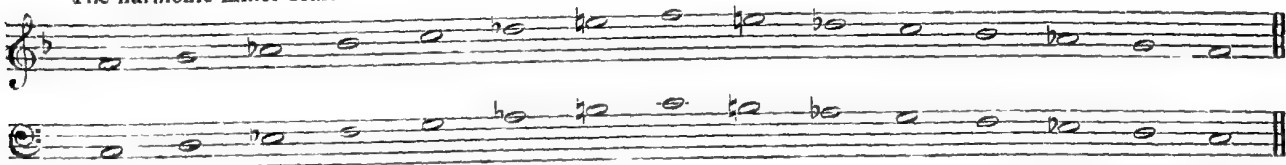
7th degree in G?

4th degree in C. Enharmonic change— $C\flat$  becomes B.

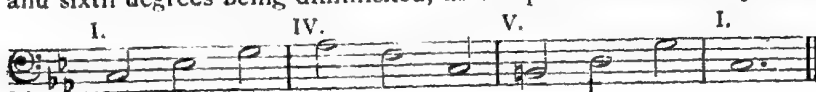
The teacher should select the vowels for these exercises, both open and closed ones should alternately be used:  
 E oe O I ue U E; ae e ò ì ù ù à.

### THE SEVEN DEGREES OF THE MINOR SCALE AND ITS MODIFICATIONS.

The harmonic minor scale.



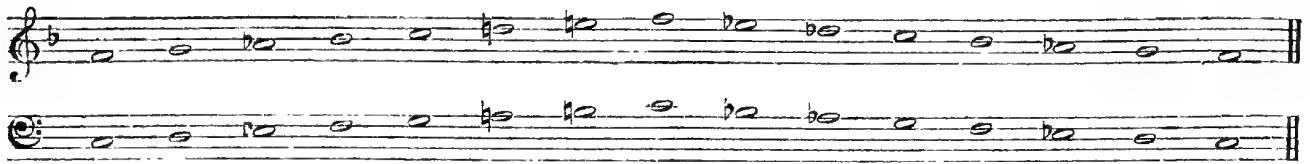
The minor like the major scale is founded on the triad of the first, fourth, and fifth degrees. The third and sixth degrees being diminished, as compared with the major scale, the following cadence results—



To be transposed into various keys.



The melodic minor scale avoids in ascending the augmented second between the 6th and 7th degrees, but keeps in descending the signature of its relative major key—



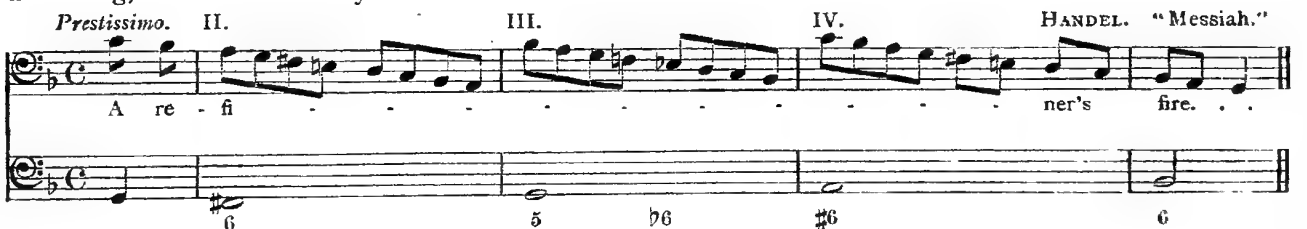
57. 1st degree.



2nd degree.



In the following example in G minor, we see the 2nd and 4th degrees in descending require, as in ascending, the same harmony—

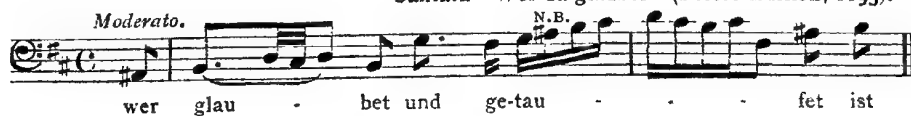


3rd degree.



J. S. Bach has the augmented second in ascending—

Cantata "Wer da glaubet" (Peters Edition, 1693).





## MINOR AND MAJOR SCALES IN RAPID ALTERNATION.

From HANDEL's Chamber Duet, for soprano and bass.

*Moderato.*

Quan - do in cal - ma - ri de il ma - re, le tem - pe

ste, le tem - pe

6 5 3 6 6 6 5 3 # - 6 #6 4 3

or--

le tem - pe - ste.

6 6 # - 6 6 # #6 6 3 5 4 #3

G major, A minor, E minor, B minor, &c., follow each other in the above example in quick succession. The major and minor scales are also to be practised from one given note.

58. C major, 3rd degree. A minor, 5th degree.

Do . . . . . La . . . . .

G major, 6th degree. E minor, 1st degree.

Sol . . . . . Mi . . . . .

D major, 2nd degree. B minor, 4th degree.

Re . . . . . Si . . . . .

A major, 5th degree.

La . . . . .

E major, 1st degree. C# minor, 3rd degree. Mind the augmented fifths.

Mi . . . . . Do . . . . .

B major, 4th degree.

Si . . . . .

G# minor, 6th degree. F major, 7th degree.

Sol . . . . . Fa . . . . .

The 7th degree, in F# minor, is impossible, as E does not occur in that scale.

The 6th degree, in G# minor, is only possible in the harmonic scale.

Enharmonic change: A# becomes Bb.

Attacca No. 59.

59. F major, 1st degree.



D minor, 3rd degree.

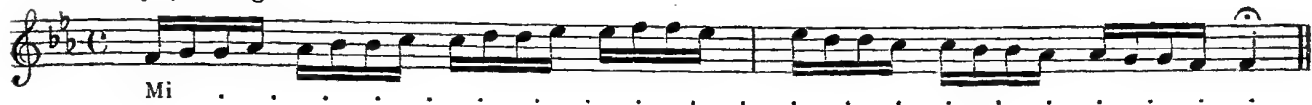
Re . . . . .

Bb major, 5th degree.

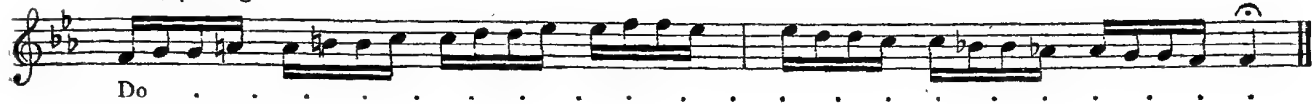


The 7th degree is impossible in G minor, as F does not occur in that scale.

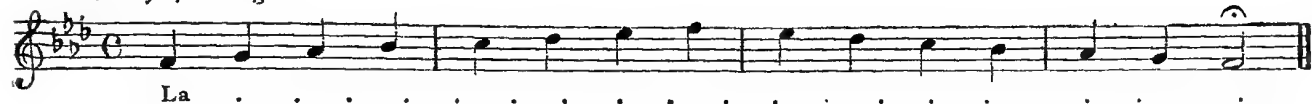
Eb major, 2nd degree.



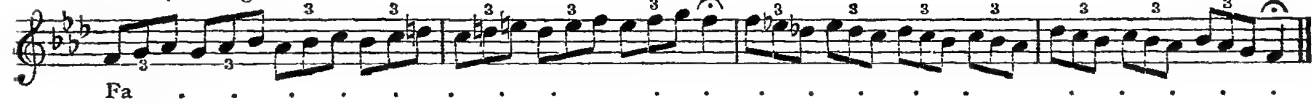
C minor, 4th degree.



Ab major, 6th degree.



F minor, 1st degree.



Db major, 3rd degree.



Bb minor, 5th degree.



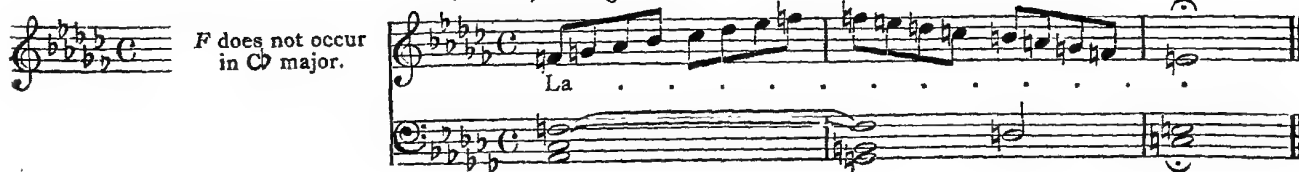
Gb major, 7th degree.



Eb minor, 2nd degree.



Ab minor, 6th degree.



SCALES IN ALL KEYS FOR BASS.

**60.** *Very moderate.*

60. *Very moderate.*

O . . . . . oe . . . . .

E . . . . . ò . . . . . e . . . . .

ae . . . . . U . . . . .

ue . . . . . I . . . . . ù . . . . .

uè . . . . . ì . . . . .

E . . . . . oe . . . . .

O . . . . . A . . . . . e . . . . .

ae . . . . . o . . . . .

A . . . . . e . . . . . ac . . . . .

ò . . . . . A . . . . .

Final staff with a fermata.

BROKEN RUNS AND ASPIRATED NOTES.

In G for Bass and Alto. In D for Tenor.

61. 

62. 

63. 

64. 


65. 

66. 

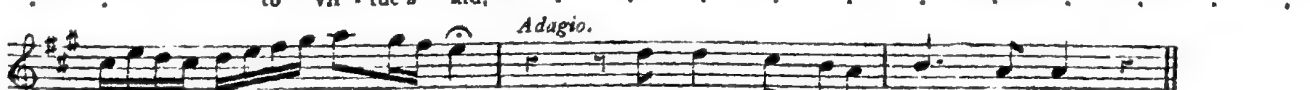
67. 

68. 

EXAMPLES OF BROKEN RUNS.

*Allegro.*  *HANDEL. "Susanna."*  
And came . . . . .

  
to vir - tue's aid, . . . . .

*Adagio.*   
and came to . . . vir - tue's aid.

(Moderato.)

And flames . . . . . with sud - - den light,

and flames, . . . . . and flames with sudden light.

From the same.

HAYDN'S "Seasons" (Autumn).

Allegro.

seeks the la

tent, seeks the la - tent prey.

### THE CHROMATIC SCALE.

The chromatic scale does not belong to any key in particular ; it can be formed on any degree of a major or minor scale, and can be harmonised in any way one pleases. For these reasons it presents great difficulties to many. In commencing, however, on the mediant (the third degree) of a minor scale, and playing or singing a chromatic scale of notes of equal value, it will be found that the notes which occur on each beat of the bar form an augmented triad. For instance—

or—

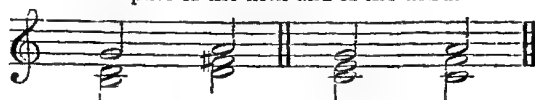
The two major thirds form, as it were, guide-posts, which will direct the beginner in the execution of a chromatic scale. Let him follow their direction. He should at first practise the scales very slowly in groups of major thirds. As a matter of technique also the task is a difficult one. The narrowings and widenings of the glottis have to be executed suddenly and accurately, in ascending and descending, and without the support of a harmonised accompaniment. The vocal chords should, from the very beginning, be prepared by a gentle shock of the glottis to execute steadily equal and rapid seconds. Loose and aspirated attacks are very detrimental to a distinct and quick execution. The position of the larynx should be fixed and the breath held back. It is advisable to practise without accompaniment.

Hauptmann, in his "Natur der Harmonik und der Metrik," writes: "The singer cannot modulate his voice according to black and white keys, but only according to harmonic intervals. He who does not possess the feeling for the harmonic signification of a note, will not be able to take even the nearest, the chromatic interval with certitude." In another place he writes: "The singer does not temper his instrument ; he does not arrange his notes like the piano tuner, who has learnt that the same sound must be used with a varying signification." "The singer does not temper his instrument," this explains everything. Nature has given him, in this as in other instances, the right instinct, which will help him to

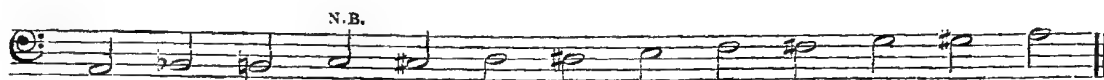
( III )

distinguish larger and smaller semitones. He will form  $B - C$  differently from  $C - C^\sharp$ ,  $E - F$  differently from  $F - F^\sharp$ , according to the harmony in the accompaniment. When he sings *à capella* or with the orchestra, he will sing the second  $G - A$  differently, according to the accompanying harmony.

Compare A the fifth and A the third.



In the same way he will sing the  $C$  in the following scale differently when it receives a different meaning by the accompaniment.  $C$  as the third in  $A$  minor he will sing a little flatter than as the fifth in  $F$  major.



Accompany sometimes in  $A$  minor, sometimes in  $F$  major.

He will therefore form the semitones correctly, following instinctively the accompaniment of the chromatic scale.

The above-mentioned augmented triad, with its inversions, should be practised carefully, the triad of the harmonic minor scale should, however, first be repeated.

69.



70.



71.



The subject from Wagner's "Walkürenritt" is a well known illustration of the augmented triad. It will help the student in the study of the same, with its inversions. The wild expression of the subject is raised by the addition of the upper octave; further on the composer adds the octave of the third as well.



Vivace.



The singer should compare  $E^\flat$  as key-note, and  $D^\sharp$  the augmented fifth.





## EXERCISES.

72. *(Sol-fa.)*

73.

74.

75. *Simplified.* &c.

Luigi Lablache, and after him Garcia, give the excellent advice to sing first the extreme points of a chromatic scale, joining them by a *portamento*. What has been said before shows, however, that besides this a careful analysis of the scale is advisable. We here remind the student of the fifteen German vowels, with the help of which he should begin the study of the chromatic scale. The widenings and narrowings in the mouth cavity, and the movements of the lips, illustrate the similar motions going on in the larynx—

76. *Legato.*

77.

78.

The chromatic intervals of the scale should also be practised diligently.

79.

Also on one vowel alone and from below.

80.

81.

82.

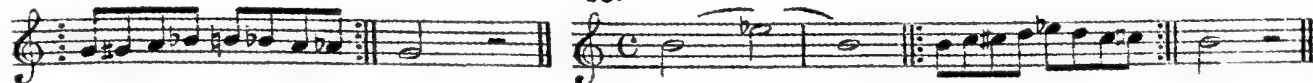
Sol-fa and vocalise alternately these short exercises—

83.

84.



85.

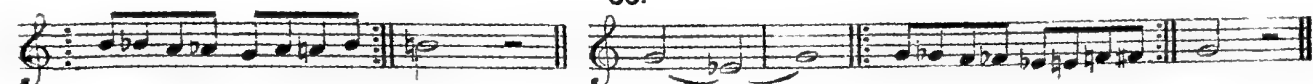


86.

87.



88.



89.

ALTO.



90.

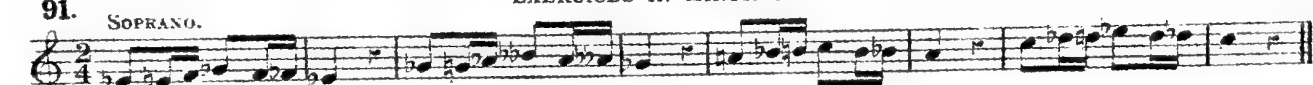
In the octave as well.



91.

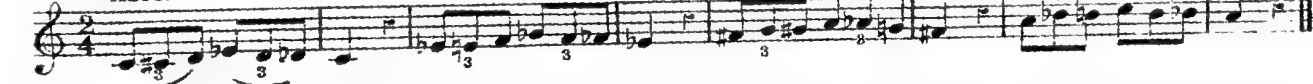
SOPRANO.

EXERCISES IN MINOR THIRDS.



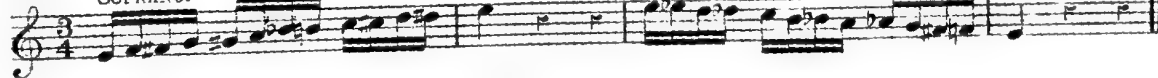
92.

ALTO.



93.

SOPRANO.



94.



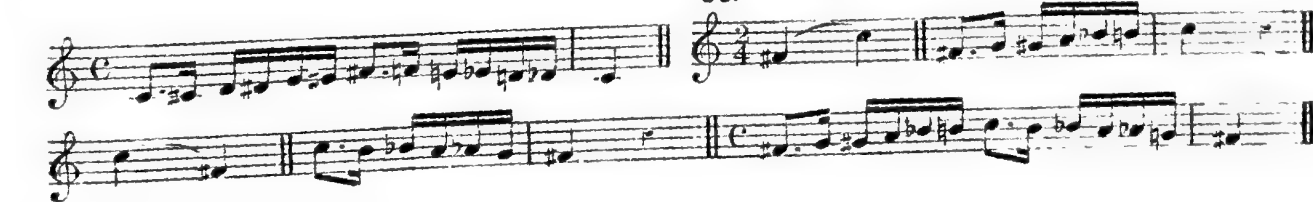
AUGMENTED FOURTHS AND DIMINISHED FIFTHS.

95.

ALTO.



96.



97.



98.



99. Notice the diminished chord of the seventh in the triplets.



100.



101.



102.



103.



104.



105.



High voices should extend these exercises as far as the double octave.

Chromatic scales interspersed with diatonic intervals are still more difficult to execute.

BEETHOVEN. Concert Air "Ah perfido."



af - fan

major third

major third

no.

Here again the fixed position of the larynx is indispensable, and is the only means by which the singer can render this passage in strict time, and with the required passionate expression.

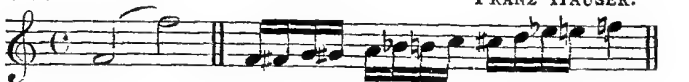
106.

FRANZ HAUSER.



107.

FRANZ HAUSER.



108.

FRANZ HAUSER.



Compare chromatic and diatonic scales.

109.



110.



111.



112.



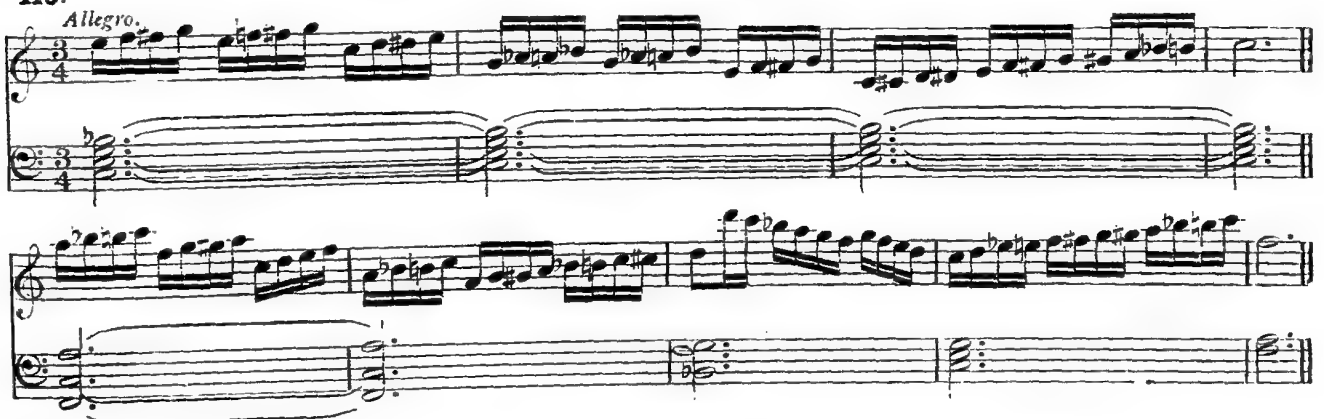
113.



114.



115.

*Allegro.*

116.

*Andante.*

## EXAMPLES.

MOZART. Concert Air. No. 6. (B. u. H.)

*Andante.*

mar - can

*Pianoforte.*

do va.

A b. B b. E b.

*Moderato. (Conte.)*

non fug - gi - - - te-o lie-ti-is-tan - - - ti del-la mi - - - a fe-li-ci-tà.

*Moderato.*

fe - li - ci - tà.

ROSSINI. "Il Barbiero."

*Allegro.* ROSSINI. "Die Belagerung von Corinth."  
 Hel - las neu - er gold - ner Tag.  
*Allegro.* BELLINI. "Norina."  
 Ah, bel - lo, a me ri - - tor na, del rag - gio tuo se - - re - - no.  
*Allegro moderato.* BELLINI. "I Paritani."  
 Il vel . . . N.B.

Notice the beginning of the third full bar. The slightest irregularity makes the execution of chromatic scales more difficult. The following would be easier:—



The chromatic scale being only interrupted at the end.

*Allegro moderato.* BELLINI. "La Sonnambula."  
 All' . . . a - mo - re, all' . . . a - mo - re rie - -  
 di.

The student should look upon each example as a means to an end, not as the end itself. Such *coloratura* has nothing to do with expression, though in comic operas they are often most attractive. It is only by great beauty of voice and a brilliant execution that such fireworks can be carried off successfully. Rossini's school and his followers supply a great number of them, and they should be practised conscientiously, instead of the meaningless modern exercises, in order to render the voice flexible.

Bach's tenth fugue (Book I.) of the "Wohltemperirtes Clavier" presents an excellent chromatic exercise. It is advisable to sol-fa it first; this will fix the intonation of the difficult intervals, as was explained on a former occasion. This fugue, written in E minor, is too high for soprano and bass, and should therefore be transposed a tone. The first two quavers in the seventh and ninth bars are more convenient for the second voice in the upper octave; the last bar but one is easier for the soprano in the following shape—

#### FUGUE X, A 2.

Transposed into D minor.

J. S. BACH. "Wohltemperirtes Clavier," I.

SOPRANO.  
*In one breath.*  
 BASS.  
*In one breath.*

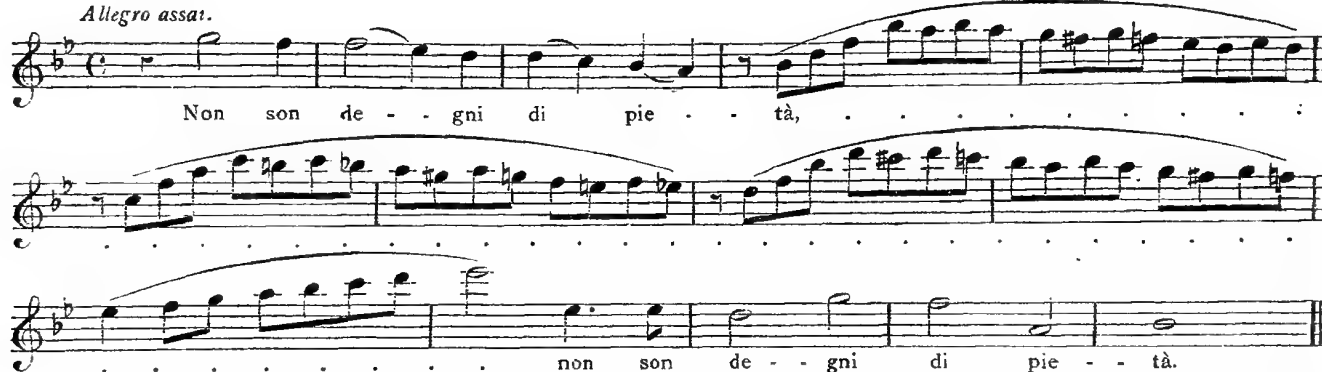


Last bars (41 and 42) for the transposition.



MOZART. Concert Air, No. 1.

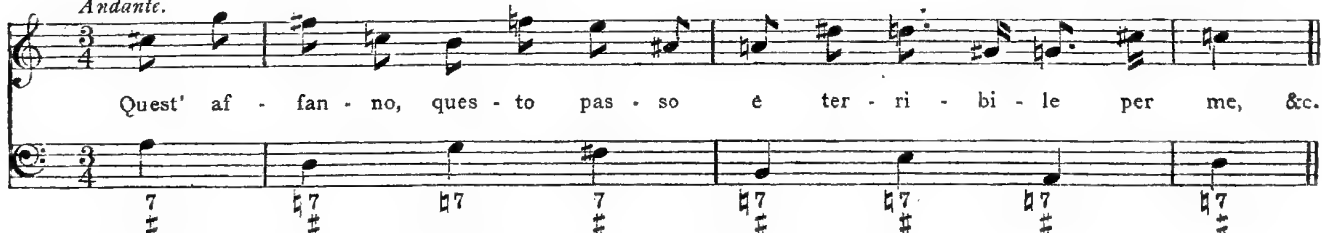
*Allegro assai.*



Mozart here divides the syllables in the word *pietà*. The bar begins with a rest, which can be used for a good effect by taking the breath rather noisily.

MOZART. Concert Air, No. 2.

*Andante.*



In the *Allegro*, Mozart repeats the chromatic sequence in a simpler form.



## CHAPTER V.

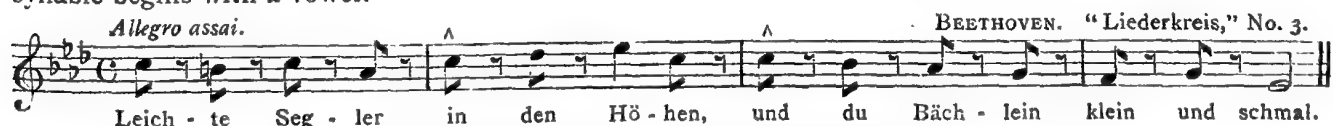
## THE STACCATO.

(POINTED VOCALISATION.)

To "point" the notes means to attack each note by a light shock of the glottis, and immediately to quit it; by this the value of each note is slightly shortened. In this style of vocalisation, the student should concentrate his attention chiefly on the activity of the larynx and the closing muscles—i.e., the shield-pyramid and ring-pyramid muscles. The action of the diaphragm, which is indispensable for the quick inspirations required for staccato, takes place almost automatically, as nobody can produce short detached notes without moving the muscles of the diaphragm; moreover, we practise them from our earliest childhood, in laughing and sobbing. The Teutons, as a race, often make the mistake of using their lungs more than their larynx for voice production. In the staccato especially the vocal chink must be prepared to execute a short, neat, and clear attack for each note. The sudden narrowings of the vocal chink in ascending, and widenings in descending successions of sounds are here intercepted from note to note. As when pronouncing the consonants *P b m*, for instance, we have to think of three different acts: inspiration, contact of the lips (in this instance the lips of the glottis), and sudden expiration. I therefore remind the student of the paragraph, "the consonant attack illustrates the vowel attack." As an example of the normal attack, I will instance that of the soft consonants *b d g*. It is firm, and gives the pupil an idea of the vibrating power of a sound, when these consonants are made "sonant" by narrowing the vocal chink. The difference however requires a more minute description. In the attack of a soft consonant the momentary vibration of the air begins with a kind of vocal sound, and the noise of the consonant is only heard when the explosion of the condensed air in the mouth cavity has interrupted the contact of the vocal chords. On the other hand, the preparation for the gentle shock of the glottis is mute, the note only begins to sound when the contact of the vocal chords is released, and goes on as long as the breath lasts, together with unchanged activity of the vocal chords. What has already been said on this point must not be forgotten; the greater the activity in the cavity of articulation, the smaller it is in the larynx, and *vice versa*. Neither the mute consonants *k t p* nor the vocals *m n ng* are good examples of the above.

E. Sievers, in his "Grundzüge der Phonetik," explains the "soft" attack as follows: "The vocal chords are first brought into the proper position for producing sound; then, and then only, does the expiration take place." One might think this the most natural attack, but in reality in the German language it very seldom occurs with detached vowels in ordinary speech, and still less in singing; but it is found all the more often with consonants, and nearly always with vowels that begin a word in the middle of a sentence; also in the middle of words such as "Theatre," "Verein," "Joachim," the North German makes a pause between *e* and *a*, *r* and *ei*, and *o* and *a*. Those who imitate this sort of pronunciation, with the requisite shock of the glottis, will produce rather too hard a staccato. Sievers' "soft vowel attack" should be employed for the exercises which we give. It is also to be used in examples like the following, when a syllable begins with a vowel.

*Allegro assai.* BEETHOVEN. "Liederkreis," No. 3.



Leich - te Seg - ler in den Hö - hen, und du Bäch - lein klein und schmal.

In the following example, on the contrary, a new vowel attack must not take place.

*Andante.* MOZART. "Abendempfindung."



Mir weht, wie West - wind lei - se, ei - ne stil - le Ah - nung zu.



The soft consonants therefore should be practised after the phonetic method, and the attack of the consonant imitated by a particularly soft vowel attack: *b, e* or *ê*; *d, e* or *ê*; *g, e* or *ê*. The repetition of the natural sound of the final *e* serves to produce a precise but gentle shock of the glottis. The head-voice is the most effective. Composers therefore generally assign the staccato to soprano voices, who often acquire by the study of this style of vocalisation an unexpected addition to their upper register. The whole technique also gains in precision and facility. Female students who have never practised the staccato have no idea of the capabilities of their voice. The notes can be sung staccato on any vowel. The primary vowels *i* and *u* tell more easily in the open form *î* and *û* than in the closed. Half-breaths with a soft attack serve as a preparatory exercise. The student must try to get control over the breath by practising the muscles of the diaphragm. This will also be of assistance to him for the sixth kind of vocalisation, the Martellato.

The staccato can be practised in diatonic, chromatic, and broken runs; it appears to best advantage in broken chords (see Mozart's air "Der Hölle Rache," in "Die Zauberflöte," which can be considered typical of this kind of vocalisation). I shall therefore give the arpeggio and staccato exercises together. The sign for the latter is . . . . ., or | | | | |; dots and slurs designate the martellato, as to which see the final chapter. The teacher should dictate staccato and legato arpeggios alternately.

#### PREPARATORY EXERCISES FOR THE STACCATO.

Cadences. Two or three notes should be practised with *mezzo-respiro*, or half-breath. Decided attacks are indispensable for the staccato exercises and the arpeggios.

1.

A . . . . . E . . . . . I . . . . . O . . . . . U . . . . . A

A . . . . . E . . . . . I . . . . . O . . . . . U . . . . . A

The shocks of the glottis are marked thus: ^ ^ ^

A . . . . . E . . . . . I . . . . . O . . . . . U . . . . . A

Practise also the shocks of the glottis without *mezzo-respiro*.

2.

U . . . . . O . . . . . A . . . . . E . . . . . I . . . . . U

U . . . . . O . . . . . A . . . . . E . . . . . I . . . . . U

U . . . . . O . . . . . A . . . . . E . . . . . I . . . . . U

3.

F or A . . . La or A . . . Oo or O . . . La or A . . . Fa or A . . .  
Do or O . . . mi or I . . . sol or O . . . mi or I . . . do or O . . .

4.

5.

Also:

6.

7.

A . . . E . . . oe . . . O . . . U . . . ü . . . I . . . A . . .  
A . . . E . . . oe . . . O . . . U . . . ü . . . I . . . A . . .  
A . . . E . . . oe . . . O . . . U . . . ü . . . I . . . A . . .  
A . . . E . . . oe . . . O . . . U . . . ü . . . I . . . A . . .

See as an example Bach's Cantata (Peters, No. 1285), Tenor Air, pp. 12 and 14.

8.



ARPEGGIANDO WITH ASPIRATED NOTES.

9.

*In one breath.*



The staccato and arpeggiando should be practised alternately. (See the last bar but one in the above exercise.)



STACCATO, LÉGATO, AND ASPIRATED VOCALISATION.

10.



11.



12. *Rainier fast.*

The teacher must not forget to transpose and prescribe the minor keys.

13. *Moderato.*

## 14.



## 15.

*Staccato.**Staccato.*

## 16.



An example from Bach's Chaconne for Violin will form a pleasing variation in these exercises.

*Quasi Allegretto.*

J. S. BACH.



The "spiccato" of the violinist corresponds with the staccato of the singer.



These signs < < < signify soft crescendo notes, "note flautate." In the above examples the teacher can also prescribe, by way of an exercise, legato or staccato execution, and for the repeated notes just mentioned the aspirated vocalisation. The sixth and seventh bars had to be altered, owing to their extensive compass, in the original. This exercise is best suited for mezzo-soprano. The high notes should be sung with head-voice.

17.

## CHORDS OF THE SEVENTH AND THEIR INVERSIONS.

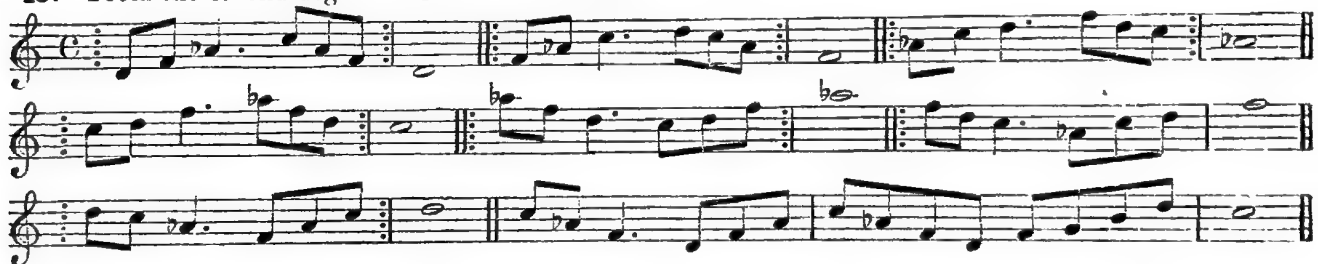


The other kinds are to be studied as well.

18. From the second degree in C major.



19. From the second degree in C minor three times.

20. From the seventh degree in A<sup>b</sup> minor. Chord of the diminished seventh.

21.



*simile.*

22. For Alto.



23.



24. *Lento. Staccato.*



*Lento. Staccato.*



25. *Legato e lento.*



26. *Legato.*



27.

*Legato. Staccato.*



28.

*Legato.*



29.



CHORDS OF THE NINTH.

30. *Non troppo lento.*



31. *For Alto voice.*

*After ROSSINI.*



32. *Also in minor.*

*In one breath.*



33. *In major and minor.*



34.



*The same exercise in minor also.*

35. Different chords of the seventh, leading gradually from C to B $\flat$ .



36.



37. Sequences of diminished sevenths.

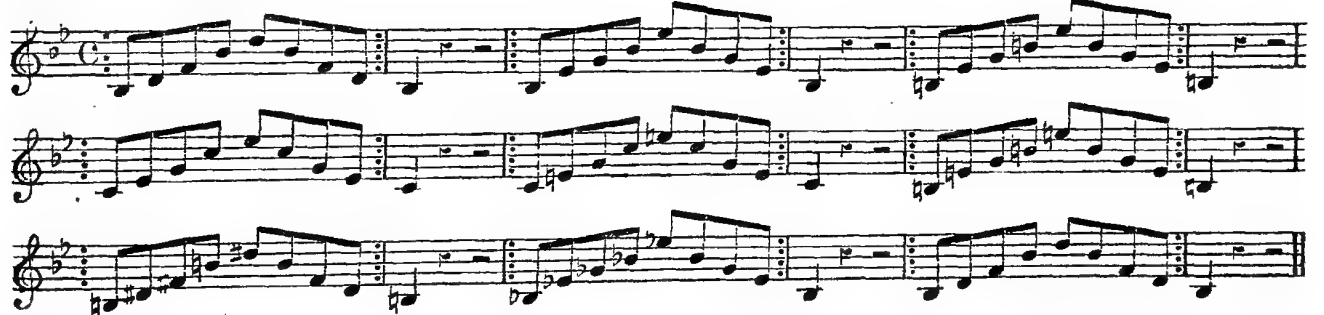


*Attacca.*

38. Chords of the ninth.



39. To be dictated.\*



The staccato and triplet passages from the air "Der Hölle Rache," in Mozart's "Zauberflöte," transposed.



\* The teacher should dictate easy and more difficult harmonic successions, and should cause the pupil to write them after having sung them.



bist du mei - ne Toch - ter nim - mer - mehr. al - le Ban - de.

This energetic kind of staccato passage should be transposed a semitone higher from week to week. It is only by degrees that the execution in the original key of the passages assigned to the infuriated Queen of the Night can be reached, as they would otherwise fatigue young voices unnecessarily.

Other exercise from Mozart's "Zauberflöte."

Allegro moderato.

Und werd'ich dich als Sie - ger seh - en, so sei sie dann auf e - wig dein. so sei sie dann

dann

auf e wig dein.

The repeated aspirated notes in the 13th, 14th, and 15th bars should be executed with great energy. I have marked them thus \* \* \*. This forms a contrast to the execution of the repeated notes in the previously mentioned air of Donna Anna, "Non mi dir."

## CHAPTER VI.

## THE MARTELLATO.

(MARKED OR EMPHASIZED VOCALISATION.)

The relationship between this and the staccato resembles that between legato and aspirated vocalisation. In the same manner that interruptions of the kind caused by a consonant in the aspirated vocalisation further the sudden contractions in the larynx, the staccato furthers that activity of the muscles of the diaphragm which is indispensable for the martellato.\* If we go on with our comparison of these two kinds of vocalisation, we find that while in repeated and staccato notes short interruptions of the activity of the vocal chords have continually to take place (in the one instance by the *spiritus asper*, in the other by the *spiritus lenis*, or soft shock of the glottis), the activity of the larynx has to remain constant both in legato and in martellato singing. It is therefore the respiratory organ which varies in its activity.

In the legato the breath should be allowed to flow out smoothly, a restraint being kept upon it; in the martellato, on the contrary, the lungs put into motion by the muscles of the diaphragm give a fresh respiration for each note. The forcible resistance of the vocal chords results in giving more amplitude to the vibrations, and consequently more force to the attack of each tone; and a succession of notes will appear marked and yet legato, provided always that the contact of the vocal chords is never interrupted and that they never cease to vibrate. The pressure in the region of the diaphragm is quite instantaneous, thus making it possible to accentuate each note, even in quick runs. The chief difficulty with many is to keep in time; beginners generally sing these runs flat; the vocal chink being in that case like an instrument, *e.g.*, a small A whistle (diapason), the tone of which can, by forcible blowing, sink to Ab. An energetic resistance of the vocal chords is necessary in order to keep control over the production of the voice, notwithstanding the increased activity of the muscles of the diaphragm. The male chest-voice, which causes an increase of the bulk of the vibrating part, and the female falsetto, which produces latitudinal tensions of the vocal chords, are the most favourable for this purpose.

As is known, the sign for martellato is  $\cdot \cdot \cdot \cdot$ ; but the sign  $\lessgtr \lessgtr \lessgtr$  is still more distinct, especially in slow time, because it illustrates the quick decrescendo on each note.

After what has been said it will be understood that this kind of vocalisation, as a rule, suits male voices better than female. It helps heavy bass voices to a more rapid execution, and invests the delivery with a very energetic expression; while the staccato sounds lighter and more brilliant, and is therefore more easily executed by soprano voices.

Here, however, as in so many cases, the old French proverb, "*C'est le ton qui fait la chanson*," is applicable, of the truth of which the composers give the best proof. Modern Italians employ the martellato for comic effects; Mozart, on the contrary, uses the staccato in tragic situations (see the air

\* No one can, as we have mentioned before, execute a succession of staccato notes without shocks of the diaphragm; these are necessary for the interruptions of the sound. If, however, a pupil is desired to imitate the martellato, he generally produces violent shocks of the chest, combined with the "*spiritus asper*": Ha ha ha, ho ho ho, &c., instead of a succession of notes on one vowel sound. It is therefore desirable to practise the staccato first and the martellato afterwards. The former can be executed very slowly; the latter requires a somewhat faster tempo.

'Der Hölle Rache,' in the "Zauberflöte"). We find a beautiful example of martellato vocalisation in Mendelssohn's "Elijah."

1a.

*Allegro con fuoco e marcato.*

like a ham - mer, like a ham - mer, a ham - mer that break - eth the  
rock. His word is like a fire, is not His word . . like a fire, and like a ham - mer, a  
ham - mer that break - eth the rock, that break - eth the rock, that break - eth the rock?

1b.

*Moderato.*

BACH. "Cantata" (Peters' Edition, No. 1285).

es erschrickt und bebt . . . mein Herz.

The tempo "*Allegro con fuoco e marcato*," the martellato or "hammering," should be carried out through the whole air, except in a few bars in the middle movement. I have marked it by little sforzato signs. The passage in the beginning of the chorus "The people tremble," in Handel's "Joshua," has a most thrilling effect if the whole choir knows how to execute the martellato. Handel, who knew all the secrets of the art of singing, marks the quavers with dots and a slur. There can be no doubt that he intended the martellato to be used; but, unfortunately, it is very seldom executed in this way. The *Andante* must be taken rather fast, as the martellato requires it.

2.

*Andante.*

The peo-ple trem - ble, trem-ble, trem - ble,

*N.B.*—A new attack (soft shock of the glottis) is necessary for the semiquavers connected with a slur—one breath is enough. Rossini, who was himself one of the greatest singers, employs the martellato very often. Rosina, for instance, in her first air "Una voce poco fa," explains to the hearer by martellato scales that if her vulnerable point be touched she can become like a viper, and rather than give in will lay a hundred traps for her guardian Bartolo—"E cento trappole, prima di cedere, farò giocare."

3.

*Moderato.*

ROSSINI. "Il Barbiere."

fa - rò gio - car . . fa - rò . . gio car,

In the last act of the "Semiramide," by the same composer, Assur expresses by martellato passages his dread of the apparition of Ninus as he prays for mercy. The unfortunate wretch repeats these passages, but no one would believe that he is in earnest if his voice did not express it. "Le ton fait la chanson."

4a. *Andante.* *f*

Me-tà . . . si . . . dell' . . . op . . . pres - so, oppres - so il mio cor.

Other example from Rossini's "Semiramide."

4b. *Andante maestoso.* *f*

A quei det - ti a quell' a - spet - to fre - mer . . sen - to il cor . . nel . .  
pet-to, fre - mer sen - to il cor nel pet-to ce - lo a sten - to il mio . . ter - ror.

In the "Gazza ladra" the Burgomaster, in rejoicing over his rendezvous with Nina, calls into play the muscles of his diaphragm to heighten the expression of his admiration for the beautiful girl.

5. *Moderato.*

ma frat-tan - to il cor . . pia - ga - to . . un . . bel . . si . . di - cen - do . . vè

A well-trained singer must not shrink from such technical difficulties, and should be prepared for all emergencies: moreover, he must be able to lend to these outward artifices the feeling of reality by an animated expression. In martellato singing he must be able to express both fear and joy by using the right quality of voice. Verdi employs the martellato very often as a means of expression, to give light and shade to the tone. The examples in "Aida" are innumerable. With him the martellato alternates often with the soft crescendo notes, "*notes flûtées à inflexions*" (Garcia), in the most effective manner. He uses the same sign for marking both. A little crescendo mark with a slur,  $\text{< < < <}$ , would have been more accurate, when he means the "*notes flûtées*."

### EXERCISES.

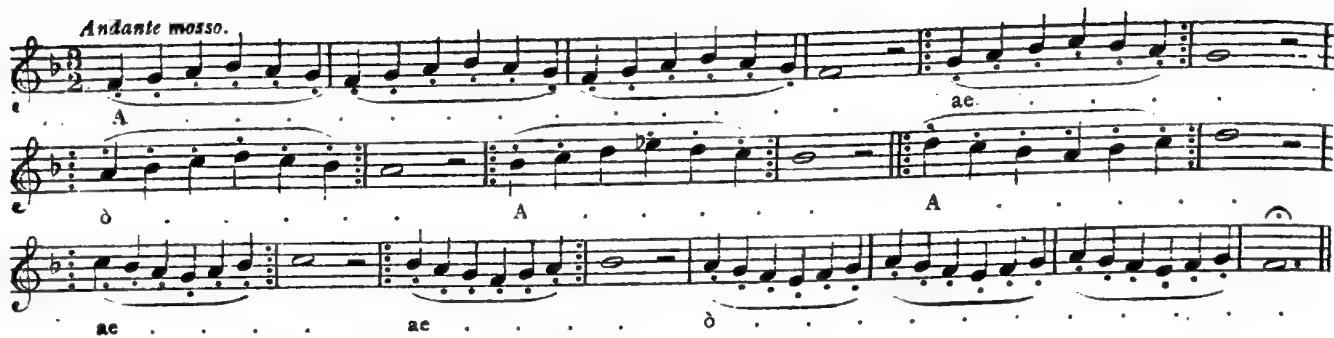
The exercises must at first be practised in the middle of the voice, where it has most power.

1. *Repeat three times.*  
*Andante mosso.*

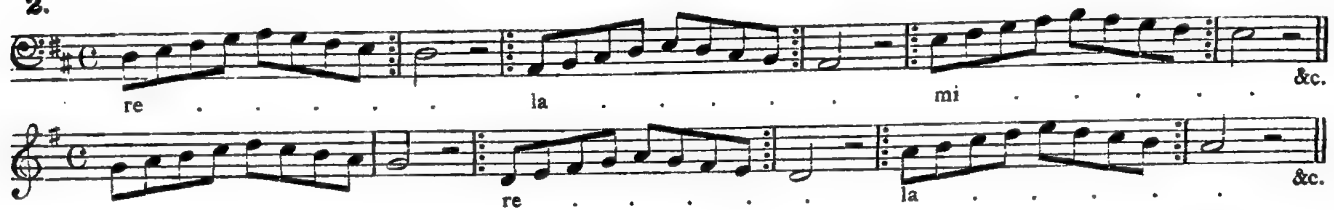
A . . . . . ac

o . . . . . A . . . . . A

ac . . . . . ac . . . . . o

*Andante mosso.*

2.



3.



4.



5.

*In descending.*

6.



See also the exercises in the Tetrachord and Hexachord in the chapter on Legato. They should also be practised martellato.

Martellato and aspirated vocalisation, mixed, produce great effect. See Lucifer's air in Handel's Resurrezione."

*Allegro moderato.*

sù, meco ar - ma . . . . . te - vi

*Furioso.*

I rage  
O Schmach . . . . .

HANDEL. "Acis and Galatea."

HANDEL. "Hercules."

O Qual, o Qual, o Qual  
I rage, I rage, I rage . . . . .

In such passages the martellato should also be employed.

7.

# EXERCISES.

8.

*Martellato throughout.*



9.



At the outset it requires an effort to practise the high notes martellato. The student should not shirk this difficulty; he will soon be rewarded by finding that notes which seemed at first unattainable in the chest register will come easily, and that altogether his voice will get more fulness and flexibility in this register. I give this advice especially to those who, in order to execute quick coloratura, have for a long time, perhaps even invariably, practised their upper notes only with falsetto and head-voice. Using the whole width of the vocal chords for the male chest voice and for the female falsetto will have very favourable results in this instance. The full martellato in the upper regions of the voice, for which the air from "Elijah" mentioned before can be taken as a test, effectually protects singers of both sexes from the slipping of the voice, which is otherwise almost inevitable. We may here again assert that a moderately low and fixed position of the larynx is the basis of this method.

Faure, the celebrated French baritone, was the first to draw my attention to this fact. "The shock of the glottis," he said, "unaccompanied by a moderately low position of the larynx, wears out and chafes the voice (*éraille la voix*); singers who vocalise with the larynx in a high position have neither fulness nor beauty of tone in their coloratura. It is true that the raised position of the larynx is favourable to the flexibility of the voice, but at the cost of beauty of tone." (*"La position haute du larynx favorise trop la voix blanche"*—this being the French term for voices with a clear quality of tone.) Ch. Bataille expresses quite the same view in his work. In Faure himself we have the most convincing proof of the excellence of this method for beautifying the tone. (See also Hauser's "Method of Singing.")

## CONCLUSION.

Let me once more remind young pupils that, in order to become a first class singer, it is not sufficient to possess a good ear, a beautiful voice, and a lively imagination. These gifts of nature, which are common enough, are the preliminary conditions of artistic singing; and this can only be attained by unremitting and careful study. When the singer has learned to recognise the laws of beauty in art, when he fully appreciates their demands, when he knows how to make the best use of his natural gifts, according to the requirements of a truly artistic performance, then he will be an accomplished singer—an artist in the full meaning of the word. What will always distinguish him from the untaught singer, who is lacking in control over his breath, or in flexibility, or in a distinctness of pronunciation, is that he perceives at once the inner meaning of the artistic task before him, and enters into it with full command of the means necessary for its interpretation. There is only one way to acquire this knowledge and power—hard work. It is a great mistake to imagine that young voices should be cultivated in a different way for the stage and for the concert-room; and worse still to think that diligent practising destroys the freshness of a voice. It is immaterial whether the stage or the concert-room is to be the singer's field of activity: the cultivation of the voice and the general studies must be the same. But it is true that, as a rule, a concert-singer requires a less powerful voice than an operatic singer, and that the art of the latter, although he has, so to speak, to draw in bolder strokes, ought to be still more finished than that of the former, as he has to combine dramatic action with his singing, and often to express the most delicate contrasts of feeling and passion, a task seldom met with in the concert-room. The operatic singer can least of all dispense with serious and persistent study, as he has to acquire the most perfect control over his lungs, if he wishes to preserve his voice for any length of time. It is only by such studies as these that it can gain strength to endure the exertions which it has to undergo in his profession. "Take care of the lungs and the voice will take care of itself" (Lennox Brown and E. Behnke).

I end with a noteworthy quotation from the above-mentioned book of E. Seiler:—

"Our time is a period of transition. Teachers of singing will, alas! continue to quarrel with each other, instead of unitedly striving after certainty and clearness of method, until accurate knowledge takes the place of the present conjectures about the function of the vocal organs, and the way of training a voice. This knowledge will, it is to be hoped, lead us back some day to the simplest and most natural kind of teaching, which consists in the professor being able to awaken in his pupil a love for beauty of tone, and to indicate the best way of acquiring it. The influence which this might exert on the art of music as a whole is incalculable; for music has always found its chief resource in song, and this is what has preserved instrumental music from degenerating into empty jingle and meaningless noise."

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